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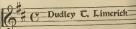
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### TO OUR READERS

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In order that everyone interested in music may become acquainted with THE ETUDE we will send any three of the summer issues, from June to September, inclusive, for only 25 cents. This price enables anyone to make a fair trial of our Journal for a nominal price. It is an excellent opportunity for teachers to get their pupils interested in a magazine that furnishes much valuable information and inspiration, to say nothing of the forty or more pieces of music. Urge your pupils and musical acquaintances to take advantage of this offer. We are making these summer issues the best of the year. Pupils reading THE ETUDE during the vacation season retain their interest and come back more enthusiastic for their fall studies.

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"Lessons with Kullak," by William H. Sherwood.

The most noted of American virtuosi contributes an article upon the great German musical director, which is the next best thing to a lesson with Kullak, Mr. Sherwood also gives valuable information relating to List, Deppe and Moszkowski.

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Hereafter every piece inserted in THE ETUDE will he thoroughly and adequately explained by well-known writers and teachers. Although this does not pretend to approach the value of the services of a teacher "in the flesh," our readers will find these notes of greatest importance in teaching THE ETUDE music, and we are sure that they will prove a verifulble boon to many.

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The noted critic describes the important events in the lives of great masters which have sent them upward and onward in the art work.

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An article new to ETUDE readers, but full of interest and useful suggestions.

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Vol. XXVI.

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PHILADELPHIA, PA., IULY, 1908.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"-Horatious,

An understanding of Bach will help the student of any composer of any age, but the radical tendency A printed circular and other announcements are of present day writers towards free polyphony makes desirable but not sufficient. By means of letters, the study of Bach imperative. M. V. White, in his recently published "Harmony and Ear Training," personal calls and picture postal cards you should show your pupils that you have not forgotten them aptly describes the difference in style thus: and that your interest is continuous.

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"The trend of modern music makes the harmoni-If you do not keep your old pupils you will have zation of melodies an ungrateful subject, for it seems difficulty in building up a successful business. Securthat the 'Melodization of Harmony' is a spontaneous growth of modern composition. A melody by ing new pupils is another matter. If the new pupils you desire are not familiar with your work in the Mozart, Haydn or Beethoven may be harmonized by a student with a harmonic result closely akin to that attained by the composer; but the harmoni-zation of a melody by Wagner, Strauss, Grieg, past you should make them familiar by means of a modest but effective circular describing your work. Be direct and engaging without exaggeration or Franck, MacDowell or other composers would have ittle if any appreciable relation to the harmoniza-Every teacher should have a list of names of tion as seen in these composers' works,"

> O one needs optimism more than the musician. Samuel Johnson, the somewhat sour and sordid English author, wrote: "The worth far more than a thousand pounds a year." No man is ever a success in life if he is not an optimist, for what matters money, fame and adulation if you have not real happiness?

Can you imagine a more dismal figure than Carlyle with his vast literary accomplishments and disastrously bitter and pessimistic disposition? We musicians can all be optimists if we will. If you musicians can all be opiniosis in we will. If you there it is said that it is the was able to resume of fresh air, plentful rest, wholesome food and only with great difficulty. The musician who will health-giving exercise. The composer Wolf, who recently died, was extremely pessimistic, as have English. Barrett Wenhall's "English Can then the many musicians. Had they been opinimistic and Johnson's "Alphabet of Rhetoric." and then their musical productivity would no doubt have been get off by himself and do some concentrated, origgreatly increased.

Optimism does not mean an idiotic trust in ventures which are at best dreams of impossible prosperity. It means the ability to meet difficulties and are salable. Musical papers are always very glad even disaster with a stout heart and the smile that to get really fine material. Thousands of pages of wins. If your teaching season is bad, don't despairful phrasing and the proper mental conception of the look on the bright side of your many evident adbeautifully intertwined melodies which compose our vantages and work for more business. Think of the successful men you know. Are they not mostly

HEN chairs with back-rests were first introduced in Ancient Rome they were used exclusively by the women. It was thought effeminate for a man to sit in a chair with a back. The Roman man was supposed to have back muscles so strong that a back to a chair would seem absurd.

No. 7

The backless chair of modern times is the piano stool. Unfortunately our systems of physical education are not employed extensively enough to give our children backs that do not require a suport. To oblige a child to sit upon a backless piano stool, as hard as a miser's conscience, and practice for two hours, or even one hour, continuously, is little less than a form of torture worthy of a orquemada. You, who have never undergone this punishment, have only to think of your experiences on a circus bench to realize what the child undergoes. No wonder the little ones long for freedom from the practice hour.

Let us have shorter practice periods and more of them. Until our children have Roman backs let us have chairs with comfortable back-rests and not the uncomfortable piano stool.

THE art of expressing ideas in correct, forceful, comprehensible and attractive language is one which every musician should acquire. Have you ever tried to write your opinions? If not, you may not realize the extent to which you have cultivated this art.

There are thousands of fine musicians who have not been successful solely because they have never classified their fund of musical knowledge so that becomes available at any moment. No one can do this for you. You must do it yourself.

You may not be aware of the disjunct, muddled and indefinite condition of your musical acquisitions. The method of putting one's ideas upon paper re veals your weaknesses in a glance. It is not a difficult process to acquire, but it requires constant practice. It is said that if Victor Hugo stopped writing inal thinking, will soon find that the power of expression will develop in a most gratifying manner.

It not infrequently happens that these articles manuscript are investigated to get one good thought expressed, and suitable to the requirements of musical magazines. There are musicians innumerable who devise new and original plans of study that are of value to the world.

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Don't be discouraged if your first article is returned to you. The writer studied, wrote and contributed regularly to musical magazines for many years before one article was accepted.

667THAT is best which liest nearest. Shape from that thy work of Art," sings Longfellow. Have you availed yourself of every present opportunity or are you looking into the dim future for illusory success? Right in your music cabinet, right in this very copy of THE ETUDE there may be the materials for your development. Materials far more valuable than those beyond your practice?" reach at present.

The Editor recently spent an afternoon in a village near the Hudson River and heard a lady exclaim: "Some day I am going over to see the Palisades. I have lived here five years and in the meantime I have been to Europe and to Yellowstone Park, but I have never seen the tops of the Palisades." This wonderful natural beauty was only three miles distant-three glorious miles through magnificent woods and fields. The speaker had been vantage to forget his duties for a few weeks when, all over the world, but had never seen the beauty at her own doors.

Sit down now and make a list of the pieces you have. Read THE ETUDE thoughtfully every month and secure books upon interpretation, execution and musical history. It makes no difference whether you are in a city mansion or a backwoods log cabin, "gifts," you can begin at once upon "that which liest nearest.

Don't worry about the possibility of not having "gifts." If you had not the "gifts" you would very probably not have the strong inclination. "Gifts" are very often nothing but the fruit of work and intense desire.

N ounce of prevention is better than a pound of cure." This truth is easy to realize but difficult to observe.

Many European teachers have told us that in America there is not enough preventative method. They say that we permit our pupils to make mistakes and then set out to correct them. Their theory is that the causes which led to the mistake should never have been permitted to exist. there is a troublesome passage in a piece, we should so explain it to our pupils," maintain our European critics, "that the possibility of mistakes in the future is forever removed." European laws and civic ordinances are upon the same basis.

In some parts of Germany you will find an ordinance which will warrant your arrest if you place a flower pot upon the sill of one of the upper windows of a house in such a manner that there is no means of preventing the flower pot from falling or being blown to the street to crown some unfortunate pedestrian. In America we let the flower pot fall, if Fate so ordains, and then we stand the possibility of having a distressing lawsuit. Perhaps we do not have enough preventative method. Perhaps we do leave too much for our pupils to find out for themselves.

Whatever may be the faults of our method, it has some cardinal virtues. Most of the very great masters and virtuosos have been men and women who have learned the trick of finding out things for

The pupil who depends everlastingly upon the teacher for his advancement is almost invariably the pupil who is miles behind in the race.

"A PIANO player, with highly developed technic, but without feeling and without taste, seems to me a Harlequin. One is astonished at the incredible and difficulf dislocation of his joints; perhaps one is amused thereby, but real æsthetic enjoyment one does not have nor cannot have."-Jedliczka.

THE ETUDE THE MID-SUMMER PRACTICE HOUR.

BY ERNST VON MUSSELMAN.

By this time many of the conscrvatories and music schools will have begun to pour forth their annual out-rush of freed students on vacation bent, and many, very many, from that vast army of private eachers will have arranged for the dispersement of their classes, content to drop the curtain upon their past winter's labors with the kindly admonishment to "not forget the practice." It is not without a trace of sadness that one feels in this parting from classes, even though the separation be but a temporary one. However, despite the pangs at heart, to the pupil from a distance does this finale come in a them all-the music of Nature. manner that serves to dilate his nostrils with the scent of home and all the excitement attending a home-coming. But there comes a day when all the excitement has passed, leaving in its wake the customary reaction that causes us to remember our winter's labors and to wonder vaguely, "How can I

Dexterity of the fingers is acquired only by the development and strengthening of the many muscles of hands and fingers, not greatly unlike the training that a superb athlete has undergone. To overtrain one's self and insist upon excessive overwork despite the protesting outcry of Nature mark the approach of dull, listless mental action, and one's movements degenerate into the lifeless mechanics of an automaton. Therefore, the student who has labored strenuously for his art will find it much to his adfortified by a little rest and much outdoor life, he may return to his work with a clear brain and

#### Hand Culture and Vacation.

Many ambitious pupils would like to indulge in more out-of-door exercise were it not that they fear if you determine to get ahead and have the requisite a stiffening of the hands. With the assurance that rest away from one's duties is a relief to tensioned brains, nerves and muscles, the only precaution necessary is the avoidance of any pleasure that would tend to bruise the muscles. Following such exercise, it will be found most refreshing to the hands to dip them into alternate baths of warm and cool water in which has been placed some salt, after which a thorough massage from the base of the hand to the very finger-tips will cause them to fairly tingle with a new life.

#### The Hours of Work.

There is no consistent reason why one should not be able to do just as good work in the summer season as in the winter. Proof in this assertion rests in the fact that many teachers follow their vocation almost the year through. Naturally one does not feel that crisp energy that is his during the cold season, and the calls of the pure air and shady forests vie with the keyboard for favoritism, but a lessening of one's hours is the only needful remedy. In complete accordance to the season it is obviously one's desire to turn from the heavier to the brighter and happier side of his repertoire, and here the sparkling etudes of Chopin and like compositions are dear to us if for no other reason than their vivid portrayal of the flowers and birds and beautiful landscapes.

"Maximum benefit from minimum time" should be the rule of the summer worker. He should not have a gigantic array of heavy work to go over each day, but divide it as much as possible over several days. For one's study periods it is well to appoint the early and late hours of the day, noting well that all windows are thrown wide to the breezes. For the sake of convenience, we will designate these periods as First and Second.

During the summer we assume that the pupil is desirous of learning new numbers to add to his repertoire. It is a good idea to take such works at the First Period, extracting all parts which represent technical difficulty and going over them slowly and carefully until thoroughly mastered and memo-Since each one of these portions has shown a weakness in your execution, it is only reasonable amination and study of new material. to expect its remedy therein, and a very sane remedy it is. This procedure, if persevered in zealously, should occupy most of the First Period; however, the time that may remain could aptly be devoted to beloved art?

like portions of your old repertoire that are liable to become rough through non-use.

The Second Period should consist mainly of going over all new numbers in their entirety, as well at the reviewing of the older ones, paying particular attention to interpretation. It is safe to say the many pupils will be happily surprised at the new life that an old composition will take on during such reviews, for, after all, it is only by living in them that one extracts the hidden beauties.

Practice so arranged will permit the use of the warmest hours for the reading portion of one's education, as much an essential as work at the key board. Besides, there will be ample time for the student to get out into the pure air and sunshine of parks and wooded hills, and there again will be find a lesson awaiting him-the greatest lesson of

#### THOUGHTS FOR TEACHERS.

BY E. H. DUNHAM.

INTELLECTUAL and physical development are dependent upon individual effort, but if this be compulsory and not made in obedience to the necessities of our natures it is of doubtful value.

The desire for play is the compelling force of childish activity, mental as well as physical. perience has taught us that symbols and definitions will not interest the young. The necessity of the teaching and obliged the acceptance of his concept of life and the adaptation of it to his early lessons Happy songs and pleasant games are his lessons now in melody, rhythm and form.

As the child grows in mind and body many mental forces are striving for supremacy and here the Twentieth Century teacher meets a more difficult problem. It is to develop and cultivate the mind of the pupil through these natural characteristics and the teacher must acknowledge that "the method of teaching which most nearly approaches investigation is incomparably the best."

For instance, in the study of technique explanation of the mechanism of the piano or violin grati fies curiosity and gives a reason for the otherwise meaningless and arbitrary exercises.

Musical biography entertainingly told will stimulate ambition

Clubs and recitals are means through which imagination may be quickened, and emulation assisted to develop a desire for a broader and more intelligent musical culture.

But these forces must be guided and directed Confidence must sometimes take the place of curiosity or reason. The ambitious but impatient pupil must be restrained.

The teacher must prove to the self-satisfied pupil that to be a musician is to know the theory, science. history and literature of music and that education has no end.

Discouragement must be routed by the power of faith-by judicious praise of present results and cheerful assurances that honest effort has always brought its own reward.

Let us not lose sight of the fact that the most imperative duty of the teacher is to add to the resources of his pupils for living contented and right

To do this is to supply them with the means of gratifying their needs for entertainment and pleasure, to provide them with sources of consolation in grief, to save them from the ennui and prosaicness of life and the temptations of idleness, and to fit them for useful and influential members of society.

It may be that in the stress of daily professional duties we should become deaf to the voices within ourselves, urging us to further effort and self-improvement, and being content with our own attainments, soon be left behind in the march of progress, if it were not for the necessities of life.

There is the need of daily practice. There must be opportunities found for inspiration and for ex-

May we not by earnestness of purpose in our teaching increase this mighty force which shall continue to promulgate and broaden the sphere of our LETTERS FROM OUR READERS

Live Topics of the Music World Discussed by Practical Workers

COMMERCIALISM IN MUSICAL ART.

To the Editor of THE ETUDE: I beg leave to repeat to you that the state of affairs with our piano makers and great managers and great music societies in this country is one in which the country is practically led around by the nose for the sake of commercial interests, which are creating a state of know-nothingness with regard to the best interests of American musical art, and of Americans in that art; and I ask no pardon of anybody in saying this.

There are quite a number of better pianists here among the young students in Chicago, taking cach point in succession, than quite a large number of the imported artists, who are railroaded through the circuit, with everything in their favor, and everything against the first-named. But these same local "débutantes" can go practically in the list with the three thousand or more pianists in Vienna, who earn an average of two dollars a week, as far as justice I know of no more unjust or discriminating abuse

of tariff laws and rebating than this. Yours, cordially,

WILLIAM H. SHERWOOD.

#### CLEAN KEYS.

To the Editor of THE ETUDE:

There is something peculiar about the fact that many housekeepers, who are otherwise over-nice and very punctilious, will neglect their piano keys. This is liable to be the case where the mistress is not herself a performer, and her instrument is used only when she has visitors. If the dusting is left to a when sae has visitors. It the dusting is left of the hired girl, she is almost certain to use the same cloth on the piano keys with which she has already cleaned the furniture. After absorbing all the dust and grease from the furniture polish, the nasty rag is brushed over the keys, and the result is worse than no cleaning.

Not long ago I was asked to play on a grand piano in a home where the housewife is herself immaculate, and who prides herself on her faultless housekeeping. The outside of the instrument was shining and dustless, for this the madam could use her eyes. But the keys! They were sticky and gummy, and my fingers could not make any headway over their gluey surface. I was so disgusted and annoyed the inspiration could not come, and a very material indignation possessed me, instead of spiritual elevation. Where righteous rage had filled me, there was no room for the divine fire. This lady knows no music, and never places her fingers on the keys, therefore her "help" was directly responsible for their condition, and yet I could not blame the domestic entirely. This is really an important matter for all piano owners to consider. In many homes only the children use the keyboard. They practice daily with unclean hands, and the mother never notices how dirty the keys are, until a chance visit from the teacher or some other musician calls her attention to it. I have had such a mother pick up the skirt of a dirty apron and dust the keys off after asking me to play, and I'll venture most musicians have had the same experience. Clean cloths, soap and water should be used on the keys frequently. There is contamination in dirty piano keys, and it is an insult to musicians to ask them to play on an unclean keyboard, just as it would be to ask your dinner guests to use dirty knives and forks from a soiled table-cloth

Keep your piano open a good part of the time and the keys will not turn yellow. Give them a daily wiping with a clean, damp cloth, a weekly bath with soap and water, and an occasional wash in pure alcohol. The latter is a certain preventative for yellow keys.

Maggie Wheeler Ross.

#### GETTING ESTABLISHED AS A TEACHER.

To the Editor of THE ETUDE:

I find many articles in past issues of THE ETUDE referring to the business side of the teacher's work. and thoroughly trained. Too much cannot be said upon this important sub-

ject and I trust that I may be permitted to state some of my views.

I consider the location of a studio the most important feature. Locate centrally-get over the idea that the public will hunt you up. It works the other way now, my dear brother. Do not swing a sign with "Conservatory of Music" when you have a ten by twelve studio. Identify your business with your location. The name of your town on your cards and shingle will bring you more business than your own name in large letters-for example, I use my town name on all my advertising matter. A neat card in the professional department of your best paper will keep your business before the public. Your best card is your students.

Recitals bring good results to both you and the pupils-always use a printed program at all recitals and concerts.

I do not believe in canvassing, in fact I have yet to solicit my first student. Keep your business before the public, but do not crowd yourself into the I find that a rubber stamp, worded as to your needs, can be used with good effect on students' music, composition books, etc.

teacher. Never, no matter the cause, never speak in an unkind manner of a competitor, or of a student of another teacher. If you are in the business for the business, attend strictly to your business. Read and have your students read THE ETUDE, cover to cover. Keep aloof from the undesirable element. Never attempt to do a thing unless you are positive that you will "make good." Read this letter over. One thing more, it is better by far to be a big fish in small pond than to be one of a million of the little fishes in the ocean.

### SUBSTITUTING GOOD MUSIC FOR BAD.

To the Editor of THE ETUDE: I have read your recent symposium upon the necessity for ear-training and music thinking. Will you not kindly afford me an opportunity to express some of my own opinions upon this subject?

The great object of music study in America is not merely to teach the young to play upon keyboards and violins, but to lead the child, first, to read music mentally and, second, to express music as program by Director Frederick Stock.

"At the age of 14 Robert Goldbeck was introduced." he himself feels it. We are aware that emotion, imagination and caprice have a great influence upon the production and reproduction of music, but how few of us who are teachers realize that music building is based upon logical processes in which reason tory. The king commanded that a concert should be and judgment should play as important a part as thought and impulse!

The other day a distressed mother called to say that her young boy was not playing the exercises including a grand piano. Meyerbeer, the famous operthat her young noy was not playing the exercises including a grand plano. Meyerbeer, the famous opera-which I had given him, but that he was trying to a dic composer, was then commissioned to examine play certain old dance tunes out of a book owned play certain old dance tunes out of a book owned more closely into the talents of the young law. The by his grandfather, who was a good old player of the old régime.

I assured the lady in question that the whole matter could be adjusted; accordingly I sent for the boy and showed him some very charming Danish folk songs in which were a few reels and country dances. "Now," said I, knowing well that the child longed for rhythm, the primal instinct of both the gifted and ungifted, "we will play a very old melody called a reel, which the Scottish and Danish people love, and we will see just how well the forearm moves. If our fingers cannot keep up with our bow then we must play slowly. This is a good exercise to make the fingers strong and quick and to make the good arm move quickly and gracefully, but we must watch the bow carefully lest it move in a 'crooked line' with the bridge.'

The child was delighted and from that time regarded his reels as very clever finger exercises. If one can only make the American child work without being conscious of drudgery! How thorough, yet tedious and pedantic, is many a system in Germany, and yet German children come out strong players

FISIE LYNNE.



DR, ROBERT GOLDBECK.

#### DR. ROBERT GOLDBECK,

I will add a little advice, intended for the new Prominent German-American Musician and Educator, Deceased.

READERS of THE ETUDE, who in past years have frequently had abundant opportunities to be grateful to Dr. Robert Goldbeck for his wise counsel and keen insight into the problems of musical theory and interpretation, will regret to learn that this muchloved and highly-respected musician died recently at his home in St. Louis (May 16th, 1908). He was seventy-eight years of age and had followed music continuously for over sixty-five years.

The following from the St. Louis News indicates Dr. Goldbeck's many and useful services to musical art in

"Robert Goldbeck was born in Prussia, educated at the best musical centers of Europe, and traveled a great part of his life, coming to St. Louis about thirty years ago, but later living in Chicago, New York and other American cities. He was in many respects, by birth, talent, training and experience in the world of art, a

'Last January, during the second part of the Theodore Thomas Orchestra concerts in St. Louis, several compositions of Dr. Goldbeck were placed upon the

to the King of Prussia by no less a personage than Baron Alexander von Humboldt, one of the greatest scholars, scientists and travelers in the world's hisarranged at the palais at Potsdam, at which was to be heard the fortunate youngster, whose success on that occasion prompted His Majesty to send him presents, more closely into the talents of the young boy. The master duly delivered his most favorable opinion, advisng that the aspiring young artist should be sent to Paris to study, play and compose

"Launched into the great Parisian world, Goldbeck became, in course of time (he stayed four years in Paris), acquainted with Berlioz, Auber, Halevy, and particularly Alexandre Dumas, the author of 'Monte Cristo.' Dumas took a great fatherly interest in the boy and had him stay with him in his own home on a visit of two months. Many a time did he eat an omelette aux truffo or other breakfast dish prepared hy the great Dunas himself, who, like Rossini, was an

"Goldbeck's orchestral compositions are, besides those to be produced by the Thomas Orchestra and those mentioned in this article, 'The Victoria Symphony,' 'Burger's Lenore,' 'Dream Visions,' 'Love's Devotion,' for violin and orchestra; 'The Mexican Dances' (prize-crowned at Stuttgart in 1891), and two piano

Dr. Goldbeck was born in Potsdam in 1830. He studed under L. Köhler in Brunswick, and H. Litoff in Paris. He came to New York in 1857, and later in life established conservatories in Boston, New York,

## LESSONS WITH KULLAK

How the Great German Pedagogue Taught By WILLIAM H SHERWOOD

WITH the names of Liszt and Leschetizky, that of Theodor Kullak stands out as having been the music, Edward Heimberger, at home. teacher of many of the great pianists and musicians of the present day. During my studies with Kullak, I was associated in his classes and final graduation concert with such artists as the two Scharwenkas, . L. Nicode, the great composer and pianist; Dr. Otto Neitzel (who made a concert tour of the United States last year, and who is the critic of the Cologne Gazette); Dr. Hans Bischoff, James Kwast, of the Clara Schumann School of Music in Frankfort am Main; Louis Maas, Adele Aus der Ohe. Albert R. Parsons, Amy Fay, E. M. Bowman, Emil Leibling, John Orth, Edward Baxter Perry, Van Ellemeet, Moritz Moszkowski, and other celebrities,

Kullak, although he had for several years previous to this time withdrawn from the concert stage, was one of the best pianists I every heard, both in regard to intelligent and interesting conception of music, rare artistic temperament, poetical inspiration and sterling technic. His Octave School, Opus 48, had such a reputation that Ehrlich, who edited the "Tausig Taegliche Studien," while claiming that the Tausig work covers every other form of mechanical exercise necessary for piano playing, stated that the field of octave playing was purposely omitted on account of the exhaustive and admirable composition of Theodor Kullak, As Kullak and Tausig were at the head of rival music schools in Berlin, this is certainly worthy of note, and showed anything but the modern commercial spirit. men may have worked for the almighty dollar, but only when subservient to art.

I studied harmony and counterpoint, musical form and instrumentation under Weitzmann, one of the most intelligent theoretical men over known in music. Of Weitzmann, Liszt said, "Were I young enough, I would go to school to him." Weitzmann was also outside of Kullack's Akademie. One day I showed some compositions for the piano to Kullak which I had composed under the instruction and criticism of Weitzmann. Kullak showed a kindly interest in my work, and introduced me forthwith to the publishers, Bote & Bock, who printed five of my pieces, which were introduced by Kullak forthwith into his school. Another instance of art first and the commercial spirit afterwards, for I did not study with Kullak's teachers.

Since Kullak's octave studies were printed, science has made most positive progress, particularly in the line of analyging and developing the physical powers of the player, with more detail and practicability than shown by Kullak, as I shall endeavor to explain further on in this article.

My father accompanied me to Berlin, and to several of the first lessons with Kullak, acting part of the time as interpreter, for I was only poorly equipped in my struggles with the German language, while he was a master of that language and several others. To digress a moment from the direct course of this article, I must rightfully pause to give credit where credit is due.

#### Valuable Home Instruction.

My first musical instruction was that received from the old gentleman just referred to, who taught me English (through the study of Latin), and who taught me to think and hear and feel the inner meanently of the piano or any instrument. He also taught me how to apply the study of this art to his pupils. He held his classes four times a week, the piano. I was made to construct nearly all of and many were the interesting performances that I my own exercises at the keyboard through mental development in music study. Afterwards, I was names appear above, and who, like myself, at that benefited by a term of lessons with William Mason, time were pupils of Kullak. Almost invariably were learned gradually to control both parts of the arm

(This article contains much that renders of The Etude an apply to their everyday work. The writer closes with a particle contains and American methods by Americans which This Etude very heartly endorses. Educational conditions in our those of the present. We have had time to assimilate the best from European methods and to adapt our materials to word sophical are respectively and the properties of the pro he due these men and to another devoted teacher of



THEODOR KULLAK

When I first played for Kullak, I was very warmly received by him, and encouraged to commence the study of some difficult and brilliant numbers, which Kullak played for me. Although I had heard a few of the great pianists of the age. I had never heard a finer player at that time. I went to work with enthusiasm to learn the numbers assigned me, but as slowly Kullak did not give me any special caution and advice about mechanical practice. I promptly overtaxed my muscles, and went to the second lesson with lame wrists. I tried again, only to make things worse! I was not told how to do such preparatory practice as would lead up to success, with work equiring brilliancy and endurance, considering the then undeveloped condition of my muscles.

Not long afterwards Kullak gave me the Sixth Rhapsody of Liszt to study. In attempting to play the brilliant octave finale of this work I made things worse. At the next lesson Kullak took the music away from me and told me, with an air of disdain, that "you Americans all have weak wrists, and cannot play octaves." Soon after this I was given the "Emperor" concerto of Reethoven to learn. I kept working at this and several other beautiful works for over five months. Although I studied this concerto afterwards with Liszt, and have heard some of the greatest pianists play it, I never heard better done, and that in every respect, than by Theodor Kullak. Not long afterwards, through Kullak's influence, I was invited to play this same concerto in a symphony concert, under the direction of the Royal Kapell-Meister, Richard Wuerst. This gentleman was at the head of the Department of Harmony, Counterpoint, Composition, Instrumentation and Musical Form in the Kullak "Neue Akademie der Tonkunst." The Konzert-Haus on the Leipziger Strasse was crowded at this concert, ing and the construction of music. as music, independ- and I managed to please people with the concerto. Kullak had the habit of playing frequently with

these numbers played by Kullak and the pupils so eously, or larger extracts therefrom were pe formed first by the pupil and secondly by Kullak

#### Moszkowski's Modesty.

There was a Students' Orchestra conducted by Wuerst, which had practice hours once a week Moszkowski was prominent on these occasions with the second violin, which he played as a student I further remember frequently of attending concerns and hearing about concerts given by young students who were seeking public favor in Berlin, and notes ing Moszkowski's name on the programs. This gentleman played the orchestral parts on a second piano on such occasions, and he was very much in demand for such work. There is no doubt that Moszkowski's complete mastery of resources and methods in musical composition, shown in his rare works, is due to the studious and modest way in which he worked at the second violin and the second piano, and similar studies, thereby becoming more thorough, and in a most useful way, as a mesician. This recalls a conversation held once with Rubinstein about an exquisite pianist, who did not play very heavily, as a rule, and of whom Rubinstein said, "He is a beautiful soprano pianist, no bass!" Moszkowski's composition shows as fine an appreciation of bass and inner parts of his musical creations as one might expect to find in a Bach

Kullak's son, Herr Franz Kullak appears to have continued as one of the most excellent teachers of piano music in Berlin up to the present time. The Franz Kullak editions of the Beethoven Concertos are much the best that I have seen.

In the Kullak edition of Chopin Etudes there is a footnote at the study in D flat in sixths, Op. 25. No. 8. This, and the study in arpeggio chords Op. 10, No. 11, are among the numbers that Kullak had me understand that "Americans with weak wrists or people with small hands, which would be come tired and stiff easily, ought to leave alone I had to go away from Kullak in order to think considerably for myself about this problem. I had not been told enough about preliminaries, even to make the most of my own comparatively small,

#### Deppe's Methods.

I went to Deppe, who did not play the piano, but who was one of the most ideal and interesting music directors in Germany at that time. Deppe commenced to talk to me about relaxing and settling down to the simplest and most elementary, preparatory exercises, such as one might give to a beginner. These were to be practiced with one hand alone at a time, part silently, and very thoughtfully and

Deppe took the most minute pains with exact relations of knuckles and wrist to each other, and to the fingers. He got me on the track, not only of relaxing, but of using enough independent force to make the knuckles steady during finger exercises also of using sufficient finger force to hold the knuckles and finger joints steady during wrist action.

Deppe took equally minute pains with sub-divided control of rhythm in managing the independent use of the damper pedal, so as to produce absolutely correct acoustic effects. Such results, of course, were based upon correct understanding in reading music, and the consequent appreciation of the relations of consonant and dissonant, of sustained and detached tones and dynamic proportions. Deppe studied the independent use of upper arm and forearm, as applied to elastic touch and chord playing. and of lateral motions of wrist and fingers, as applied to passage playing. He also knew consider able, but not all, about the advantage of keeping the outer side of the hand comparatively high and well over the keyboard, thereby assisting the fourth and fifth fingers to the full use of their powers.

After leaving Deppe, under whose schooling spent considerable time, I had a couple of months away from teachers in Weimar, while waiting for Liszt's arrival. And then I gradually worked out some of the sub-divisions in distinguishing between the use of different muscles and movements, through a process of exceedingly slow motions, applied to the acts employed in piano playing. These motions were much too slow to admit of producing any tone at the piano, but they gave me an opportunity to think to advantage how to regulate the management of a larger number of joints at one time than would otherwise have been possible.

independent ways; to regulate the management of the knuckles and fingers in three or four additional ways, and of distinguishing, as far as desirable, between such details, either singly or combined.

By taking an extra amount of pains in so many directions I found that one could add to the inner consciousness of the entire arm and hand. While using sufficient force to hold this or that part steady, in fixed position, meanwhile relaxing other parts, the development of strength and elasticity was in-

Through minute care in thinking for myself about such matters, I learned to make any desirable motions with any length of stroke, from a fraction of an inch, through a graduating scale, to the longest distance possible for that part. In this way I grew to gradually work out the Sixth Rhapsody of Liszt, and the Seventh Octave Study of Kullak, and the Chopin Etudes in sixths and arpeggio chords, together with the Rubinstein Staccato Etude, and similar works, until they were among the leading numbers of my repertory. This explanation is not given for the purpose of denying credit to Kullak as a great teacher or writer of splendid octave studies, but as a lesson on the necessity of learning how to do one's own thinking, and of being willing to creep before you walk, and to run before you fly Kullak himself could do these things wonderfully well: but in some cases he lacked the patience, if not the thoroughness, of method and trained ability to caplain little things by the way; often very necessary for the student

#### Kullak's Ideas on Finger Technic.

At my lessons with Kullak he gave as good an explanation of finger technic as any one would be likely to have in a few words. He showed three kinds of finger exercise. First, beginning with closely curved fingers and the shortest length of stroke possible, merely lifting the finger to the edge of the key, but not off, to be used in soft, light playing, and serviceable for crisp and rapid work. Second, the more ordinary, everyday kind of finger practice, with the palm of the hand slightly higher than before, level across from right to left, the fingers still curved when going up and down, meanwhile moving a distance of from one to two inches in their strokes. Third, a lower position of the wrist and higher position of the hand at the knuckles, the fingers meanwhile more or less stretched out, and made to move as far up and down as possible (from two to five inches).

Another time Kullak said that "piano playing consisted of a series of 'secrets' which one must discover the solution of. Whoever does learn these secrets can play successfully. Others cannot." Probably we will all agree to this. Only it is the proper thing for an intelligent teacher of music and piano playing at the present day to know such throughout, and to have ways and means of opening up all such mysteries to one's pupils. The student should not be left to find out for himself many things which the accumulated knowledge of enlightened people at the present day has rendered available to all, if they would search for it. Since Mr. Edison invented the incandescent light we can all enjoy its benefit without being obliged, each one severally, to invent this light over again.

#### Legato Octave Playing.

Kullak gave me a lesson one day in legato octave playing. He made me play loud and cling strongly to the keys. I was told to pitch up the wrist when playing upon black octaves, and to pitch it down for white octaves. Meanwhile Kullak, who stood behind me, pressed both of my arms against my sides, not allowing the elbows to lift or move out away from the body. This was strenuous work, and very useful. It was particularly applicable to loud, octave playing, nor lend itself to much speed. In age were practically all exploited before by others, sonorous playing, but it would not fit at all to soft the latter case, the movements of the wrist pitching at least in many respects. means of hindering the right degree of independent finger work. The thumb should be taught to alterand this in the most thoroughly relaxed manner, fifth fingers should be lightly, delicately trained to of Kullak.

independently of each other; to control the man-at least three kinds of independence of action, to authority of the wrist in from four to six different, alternate in their part of the work. The ability to play legato octaves (also legato thirds and sixths) and all such studies explains many so-called "secrets," which a practical and resourceful teacher for the student to understand and learn.

THE ETUDE

I again repeat that many things connected with accomplishment in execution at the piano, cannot be forced through rapid motions and loud practice, any more than a plant can be forced to grow through pushing and pulling it, or deluging it with water, or blistering it with artificial heat. The plant grows gradually and unconsciously, through soft and slow processes, if there be plenty of light and air and sunshine. It needs time. There is equal value for the piano player, who would really control technic and touch, in slow motions and soft practice. The beginner or the advanced student will benefit equally by learning how to distinguish more minutely through doing a certain amount of practice with movements made too slow to produce any tone at the piano. This gives one an opportunity to investigate some of the "secrets" involved in the mastery of the art.

Moszkowski and I were invited to dinner with Kullak one evening. Moszkowski had just com-posed his three "Moments Musicales," Opus 7, which he had written in one day's time. I think that this was the first of Moszkowski's compositions that either of us had heard, and Kullak was greatly delighted. I was then asked to play one of my compositions, and I remember of following it up by playing the Seventh Octave Study of Kullak from the second book. This was after I had been away for some time with Deppe, and afterwards at Weimar with Liszt. I had in the meantime learned to play octaves and chords with some degree of proficiency, and I had the great satisfaction of causing the master teacher to change his opinion and say good things, where he had formerly said so much to discourage me.

#### Kullak's Conservatism.

One day I told Kullak of a concert I had attended where a young pianist of exceedingly brilliant, although somewhat superficial, musicianship had played the "Campanella" of Liszt in a most sparkling and rapid manner. Kullak expressed much indignation at the manner in which this young pianist and others of his school were diverting young students from a legitimate style, with the glitter and showy, trivial ways used, and he at once sat down and played the "Campanella" of Liszt. There was equal velocity, sparkling brilliancy and light, crisp staccato in evidence, and alongside of it was an interpretation of the rhythm and themes, the phrasing and harmonic contents of the work, which placed his performance far above that of the other pianist, and certainly justified Kullak's con-

Together with Liszt, Rubinstein and William Mason at home (all of whom I have heard speak in most emphatic terms on the subject), Kullak protested against the misleading tendencies of the age to place velocity and bravura playing and display of the pianist's executive ability ahead of musical qualities, dignity, poetic contents and earnestness in the works.

Enough is said to show Kullak as a power of the highest importance in the musical world in the development of artistic piano playing. I have him personally to thank for much kindness and patience and many friendly acts.

#### New Methods Based on Old.

My experience covered a good deal more ground than that mentioned with the teachers named in this article; enough, in fact, for me to be able to state that the special methods claimed at the present time for various prominent teachers of the present

A concert pianist has been widely advertised as smooth expression in legato octave playing, and a having been a pupil of a great teacher and learned his playing through that source, when, according to several eye witnesses, this same pianist previous to that time had been a pupil of Kullak, whose name in creeping about the keyboard for legato effects, had never been published in connection with his career. A number of pupils of Kullak have given the credit of their accomplishment to Liszt, whose without mixing or calling for any additional action of the hand and wrist. Similarly, the fourth and

This kind of experience has been the case with some American students, who, after years of training at home, go abroad to put on the "finishing touches" with some great teacher. Then they are advertised far and near as pupils of this or that teacher, while should have the patience to provide ways and means the home teacher, through lapse of memory, appears to have been forgotten. The truth is that a good many teachers in America at the present time are doing some the best powers of expression and touch, as well as thinking for themselves, and are becoming quite as practical and artistic and successful in their achievements as any European teachers. Not only this, but some people living and studying on this side of the Atlantic are becoming quite as good and artistic as concert pianists, in every sense, as can be found elsewhere.

#### VARIETY IN PIECES.

BY GEORGE ANDERSON.

IF variety is "the spice of life" it is veritably the most indispensable factor in successful teaching. The teacher who fails to vary the program of pieces he gives to his pupil is not only inviting monotony but is on the point of sacrificing his most valuable

A long succession of pieces with pronounced characteristics making them very similar will sorely tire the most ambitious pupil. No matter how attractive the particular pieces may be, unless their harmonic, melodic and rhythmic structure be noticeably varied the fascination of the piece will surely be diminished.

A long series of pieces with a similar technical aim is also not altogether desirable. If you are trying to teach scales through the medium of pieces, do not fall into the mistake of giving "scale" pieces until the pupil is so sick of them that he wishes he had never seen or heard of a scale. It is better to devote time to the regular technical exercises than to overdo the matter and at the same time run the risk of making the pupil dissatisfied with what should be the most interesting and alluring part of his work. Intersperse the scale pieces with chord, arpeggio or octave compositions so that the work may become more fascinating.

#### Too Much of One Composer.

A long series of Chopin valses is not desirable. Notwithstanding the phenomenal versatility of the Polish-French tone-poet, it is far better to intersperse his works with, let us say, a quaint old dance from Scarlotti, Bach, Handel, Couperin or Lully, a genial effervescent sonata by Hayda or some modern drawing-room morceau by Sinding, Schütt, Moszkowski, Poldini or Scriabine.

If you will make a close examination you will find that compilers of series of pieces intended for educational use invariably seek the greatest possible variety. Schumann's "Album for the Young" is an instance of this. Heller made a similar effort in voluminous output and his very evident attempts to vary his compositions, was so limited by his pronounced characteristics that his studies, while varying greatly in outward form, have an unquestionable sameness. The studies, however, are so valuable that they cannot be neglected. Only a selection of the best should be used. It is doubtful, in these days, whether any progressive teacher, no matter how partial he might be to the great Viennese teacher, would think of giving a pupil more than a score of the best of Czerney's works.

No collection of one man's works can surpass a great success of the "graded course" idea has been due to this. The "graded course," if properly com-niled and edited, not only insures variety of form, but also rhythmic, melodic and harmonic interest. More than this, each piece represents a different point of view, a different mentality, a different soul. There can be no question that one of the greatest factors in the notable musical advance in America during the last twenty-five years has been the graded

"Art is of all times and all lands; happy are they whose souls are sufficiently exalted, whose minds are sufficiently open to understand and admire the eternal master works."-Cecil Chaminade.

## FROM BEETHOVEN TO LISZT

Author of "Music Study in Germany"

"Music is never stationary; successive forms are only like so many resting places, like tents pitched and taken down again on the road to the ideal.'

Ever restless and reaching out for newer and greater things in art, the above is characteristic of Liszt's all-comprehensive mind, and well he realized that his innovations in music, startling and brilliant though they are, would be followed by those of future geniuses, and perhaps supplanted by them. And, in fact, after hearing Paderewski play his last two piano compositions, Variations and Fugue, Op. 23, and Sonata, highly interesting and important works, Liszt's Hungarian Rhapsodies begin to sound a little antiquated, and one perceives that another style is being evolved by the master pianist of to-

In the year 1822, when scarcely eleven years of age, Liszt gave his first concert in Vienna, and on the occasion of his second concert the great event of his life happened to him, for he received the kiss of Beethoven (then 53) at the close of the performance. To play before Beethoven! What could ever equal that? Notwithstanding his tender years, Liszt fully realized the extraordinary honor and was proud of this kiss from the gigantic genius, which seemed to consecrate him wholly to art.

Beethoven had become interested in the little Liszt by his devoted friend and companion, Schindler, who persuaded him to go and hear him, on learning that the boy had played Hummel's B minor concerto at his first concert, and had united. and, as it were, kneaded into one whole, the andante of Beethoven's A major symphony with an aria of Rossini's, who was at that time the popular idol of Vienna. This feat was probably an improvisation, for when Liszt was sixty-three the writer heard him weave into a musical web the finale of one picce which he had just played with the beginning of another he was about to play. This sort of thing he did with delicious cleverness, a little smile, full of meaning, illuminating his countenance the while.

Although Beethoven and Liszt both lived in Vienna at one period, for eighteen months, and Liszt was taking lessons on the piano of Karl Czerny (the indefatigable composer of finger exercises and etudes, and pupil of Beethoven), this seems to have been their only meeting, and this solemn kiss the only link between them. Liszt had begged Beethoven, by letter, to write him a theme upon which he could extemporize at his second concert, but no theme was forthcoming.

Beethoven, whose time was now entirely devoted to composition, was inaccessible; his door was inflexibly closed to strangers, whether provided with letters of introduction or not. Until Anton Schindler mentioned Franz's name to the maestro, the latter had no idea of the existence of one who was to enable the world to grasp the wonderful genius hidden in his own mighty works. Several times Franz, accompanied by his father, had endeavored to gain admittance to the master's presence, but without success. The perseverance of the boy seems, howto have specially won the notice of the sympathetic Schindler, who urged his master to be present at the little Liszt's concert, and to encourage he boy by so doing.

When Franz stepped before the public, which was expectantly looking up to him, he perceived Beethoven seated near the platform, and noticed the master's eye meditatively fixed upon him. Far from being abashed by so great an honor as Beethoven's presence, Franz was overjoyed by it. Among other pieces he played Hummel's concerto in B flat, and, as usual, concluded his performance by a "free fantasia" but not from a theme by Beethoven, much to the boy's disappointment. We are told that his playing became glowing and fiery, and his whole being seemed elevated and kindled by an invisible power. His success was electric, and the public gave vent to its enthusiasm without restraint. Beethoven, himself could not restrain his admiration, and ascending the platform, he repeatedly kissed the glorious boy, amid the frantic cheers of the assembled multitude.



FRANZ LISZT AS A YOUTH.

We do not read that Beethoven and Liszt ever met again. Beethoven disliked child prodigies, and seems to have taken no further interest in the little Liszt. Each went his separate way after the concert, which, however, had important results and was the starting point of Liszt's phenomenally brilliant artist career. It first awakened for him the attention of the press, and, ere long, the scene of his triumphs was transferred to Paris, whither his father, Adam Liszt, conducted him, and where "le petit Litz," as he was called, speedily became the rage in the salons of the French aristocracy.

#### Liggt in Paris.

It was in Paris five years later that Liszt was the first to play Beethoven's "Emperor Concerto," the great E flat, when he had just become seventeen years of age. At that time Beethoven's music was caviare to the French, and not in the least under-The second concert was given in the Redoute" Paris, he read in gigantic lefters on the bright pupils. Liszt was wont to murmur, in a shames on the 13th of April, 1823, and was overcrowded. green playbill the announcement of an extra consumption one should compose no mothing the contemporaries. A new and complete edition of —often the martyr—who, by their own perverted rich and W. Friedemann Bach. stood. Von Lenz gives an amusing account of the

cert to be given by Franz Liszt at the Conserva Royal de Musique, and at which he would play concerto in E flat. Lenz regarded this as say feat of courage to play Beethoven before a Pro. chopin in these, notwithstanding the popularity addience that he drove immediately to it. of Liszt's Polonaise in E major with the public.

Liszt beginning the popularity about the polonaise splen. house and arranged to take lessons of him inste teacher.

#### Liszt's Strong Hungarian Tendencies.

he heard as a child which became, as it we of Weber and two of Lassen. Liszt's very blood, and which he has reproduced wonderfully in his Hungarian Rhapsodies. intimately has Liszt merged himself in these, so much are they played by all the piano virtuosi our day, that the moment we read Liszt's a the Hungarian Rhapsody is called up to our mis-This, in spite of the great works Liszt has con posed for orchestra, symphonies, overtures, not speak of his oratorios, masses, cantatas, etc.

Next to the fifteen Hungarian Rhapsodies, his to concertos for piano and orchestra are the be known, and of these the brilliant one in E flat hi been made familiar by the pianists in the conc room, although the one in A (played by Joseff) is the more beautiful of the two. The E flat is overpowering in its cumulative brilliancy, however that its effect is unerring on an audience, Li understands better than any how to "pile us t agony," and build up a climax to the point delirium. In this he is unique.

Of his orchestral works, "Les Préludes" is the on one which is really familiar, although the Mazen is occasionally heard, also the "Festklänge," "H nenschlacht," "Prometheus," etc. Once a year, p haps, one hears the Faust or the Dante symphonic but not often enough to follow them as one do the Beethoven symphonies, in the mind. I do no recall of Liszt's two oratorios, "Christus" and Flizabeth," that the first has ever been given this country, although "Christus" made a deep is pression on my mind on the single occasion wh heard it, under the composer's baton, in Weimz Strasbourg," but never have had an opportunity.

#### Liszt's Operatic Transcriptions.

Liszt's big operatic transcriptions give the be idea of his enormous virtuosity as a pianist, but thirty-two such, only a few are played to-day. The are the "Don Giovanni," "Rigoletto," "Lohengin the the treble of the piano, and the accompaniment in the treble of the piano, and the accompanies are the accompanies are the accompanies and the accompanies are the a "Tannhäuser," "Fliegende Hollander," "Tristan " the bass. He sometimes reversed this.

The Tannhäuser overture transcription is one writer. He makes of the piano keyboard a who orchestra. Paderewski did good work in playi Liszt's sonata during the past season, but it is pity it could be heard but once, from him, in ea city. Like the concerto in A, the sonata has a Liszt's nature is revealed in these two works, well as his imposing grandeur.

#### The Influence of Paganini.

Paganini influenced Liszt powerfully, and in List fore us. All the gloss of action is avoided. "Grandes Etudes de Paganini" he reveals what and the gloss of action is avoided.

"Grandes Etudes de Paganini" he reveals what and in the style of that master. The "Go the one hearing I had of it is that it is the music dazzling concert piece for the piano, with its she of trills and brilliant runs. Paganini was the of quality and depth of Bach's Passion music. lowed him from city to city, determined to a from him his secret. Nor was Lists satisfied till had achieved this, and transmitted Piganini's at did not keep the libretto, unfortunately. the piano. Chopin, Berlioz and Wagner were powerful factors in Liszt's career.

#### Chopin and Liszt.

Chopin, he once told me, was his "best friend

audience that he drove immediately to Lisz of Liszt's Potonaise in Lind and the polonaise splenof Kalbrenner, who was his first choice at teacher.

Grant of the first tour in this country, and Wm. H. Sherwood also excels in it.) Liszt is perhaps as much loved for his exquisite transcriptions of songs as for anything. Those of Schubert appear most to fascinate him, and he has arranged fifty-seven of Strange to say that although Liszt was an "bild faccinate him, and he has stranged inty-seven of them for piano. Among these stand out the "Erltable interpreter" of Beethoven, as Wagner pia saserted, he was not influenced by him as a compact but have been pixely and the "Lark." How often have we shivered under the first, and sung, in our hearts, with the poser, but branched out into a style of his own, second! Of Schumann he arranged fourteen songs; rather of his country, in the wild and untama of Franz thirteen, of Mendelssohn nine, besides six music of Hungary. It was the gypsy music will of Beethoven, six of Chopin, three of Dessauer, two



MISS AMY FAY.

#### Liszt's Inventiveness.

Liszt once told the writer that he had invented should like to hear the cantata, "The Bells many new effects, as, for instance, the chromatic roll of octaves, to represent a storm on the piano, or the transposition of a melody to the lower part of the keyboard so as to make it sound as if sung by a baritone or tenor, as in the song "Du bist die Ruh" by Schubert, or Wagner's "Isolde's Liebes

Liszt declared towards the end of his life that only sacred music was "worth while," and that he was more interested in church music than any Liszt's most wonderful, and is fairly staggering well as beautiful), in the humble opinion of the "Christus," oratorio, was Liszt's greatest chere. "Christus," oratorio, was Liszt's greatest chere." nder his direction in Weimar in the summer of 1873, and Wagner was present, as well as many

Nohl says of "Christus" that "it was not an oratorio a divine melody in it, a thence of almost unarily the distinction of sites of the state of the s in the ordinary sense, but that the composer retained music. It is, in fact, a pure epic poem, which an oratorio must be, as distinguished from dramatic music. It consists of a series of choral scenes which onnect and embody the details of the subject. We behold a great world event arising and passing be-

panella." for instance, originally written for to of the Roman Catholic Church. It is mediaval, panella, tor instance, originally written to a still mo grand and imposing in style, but it has not the univiolin by Paganini, is converted into a still mo grand and imposing in style, but it has not the unidazzling concert piece for the piano, with its short versality of Handel's "Messiah," or the convincing of trills and brilliant runs. Faganini was used by the property of Bach's Fassion misse. I revirtuoso in whom Lisar found his match. Fascinat can and entrilled by the wizard of the violin, Lisat Wise Men," or Kings, when they went to behold and enturined by the wizard of the violin, the saviour of Kings, when they went to be lowed him from city to city, determined to wit the Saviour in the manger. But it is only a hazy

Liszt, of course, wished to be known and judged by his large choral and orchestral works, and the ay in which they were put aside and undervalued Chopin, he once told me, was his "best use "distributions" from rout." But even at the present When about to play one of his own polonaises to! "lime we do not know Liszt as we should do, as a pupils. Liszt was wont to murmur. In a shameles compare, although he is rising from the neglect of

the same thing did for Bach, one hundred years after Bach's death, when his friends collected and edited his works The most surprising thing Liszt ever did, it seems

to me, was to arrange a piano score of Beethoven's Septet and nine Symphonies. How he ever had the patience to do that passes my comprehension, and I don't wonder that he manifested a sort of revolt against Beethoven the latter part of his life. The very last conversation I had with him, in 1885, when returned for a short visit to Weimar, Liszt said,

"I respect all that, but it no longer interests me," referring to Beethoven's works. Besides his compositions, Liszt did a good deal of literary work, and left eight books or essays of various kinds which are still read, prominent among which is his life of Chopin, "Music of the Gypsies," "Robert Franz," etc. When we take into consideration the time Liszt devoted to teaching gratuitously, and the demands of society upon him, we are doubly amazed at his creative energy, and we must realize the greatness of the artist and the unselfishness and utter lack of egotism in the man. Liszt never failed to be interested in the talent of others and to do all in his power to aid its fruition. He was the universal friend of the composers and artists of his day. Hardly one of them but received some kindness or encouragement from him, the sun to whom they all turned for light. Equally could Liszt present to the notice of a world the operas of a Wagner, or he could bend over some humble conservatory pupil and bring his lofty intellect to bear upon her piano playing.

#### QUESTIONABLE ADVANTAGES OF FOREIGN STUDY.

BY ALFRED H. HAUSRATH.

THE question of going abroad is one that presents itself to every serious music student in this country. If he goes abroad sooner than is necessary it is prob ably because of a lack of sympathy with his work at home. If he is a piano student almost any time is too soon, so far as necessity is concerned. He should go abroad to learn rather than to study. The sympathy he craves does not consist in applause for his performances, for he knows only too well his own imperfections, but rather sympathy with his work, interest in his practice, interest in music for music's sake. Without this the student is hampered in his work, his ardor

is cooled, his energy wanes. Battle as he will against unsympathetic surroundings he cannot subdue them; they will subdue him. He has become thoroughly absorbed in his music. to him only one thing in this world worth while, and that is music. He feels himself a stranger to all else. This is his one friend, his only friend. Commercialism is a bore and the almighty dollar is a mite of a small thing in his eyes, foreign opinion to the contrary not-

When, however, this student has studied about half enough, and, in his father's estimation, dreamed far too much, he is rudely clutched by the shoulder and commanded to "face about, it is time for you to earn a living." Then follows the hunt for pupils, and from henceforth the less practice he can manage to get the more successful is he considered to be. There is just the bare possibility of a doubt that at this point of his career he may adjudge himself a complete failure, and that the almighty dollar is not so almighty as it seems to foreigners who, by the bye, have no objection to it themselves when it comes their way, no matter how swiftly or voluminously.

#### Teaching or Composing?

Ask this student which he would prefer to he, first-class composer with an uncertain income or a third-rate teacher with a good and certain one. The chances are ten to one he will declare for the former. If he fail as a teacher the question is raised, "Did he study abroad?" Answer, no. Result, death warrant. If he were a bungler and studied abroad-but what is the use of speaking of bunglers from abroad? Do withstanding the appearent philosophy with which he ded to remark, "I con real." But even at the present or transplanted? Now, then, the public here, who are indirectly responsible for about one-half the failures in the music students of this land, look down on the man

notion of success, virtually through his father, placed him where he now stands—whose hopes and aspirations they have blighted. We hear very little of such sentiments from the unfortunates themselves; it would mean commercial suicide.

We have with us a species of foreign art seed, the seed that was planted for a flower and developed into a cabbage. He insists that he is a flower, for that was the name on the package from which he issued forth. And although he may pose as the lily of the field, he toils, also doth he spin-toils for the almighty dollar and spins some musical yarns about himself.

Again, we have the foreign music-horse of doubtful ancestry who would ride over and trample upon everything American in music. He forgets that his teacher repeatedly hinted to him that his cars were too long for him to pose as a horse. Long ears and long hair seem to roll up upon these shores in great ahundance.

No doubt Europe cannot be surpassed as a centre for music study, because it has what we, alas! have not: the musical atmosphere; therefore all the more credit to him who develops his talent in a less auspicious musical climate. One thing we can learn here, dear German friend, and that is piano playing.

The question resolves itself down to this: give our students the proper environment and we will give Germany or any other country as good an average pianist as they give us.

It is not the lack of talent here that gives us the apparent smaller average; it is the surrounding conditions, and, be it said to our shame, the popular preiudice in favor of foreign talent.

We do not hesitate to bow to Germany as a musical giant several centuries old, but permit us to beg a little more charity towards the dwarf on this side of the Atlantic who has aspirations of giant proportions. If your young men sneer at us now the time is not far distant when they will raise their brows in wonder at some of our achievements.

#### PRIZE ESSAY CONTEST WINNERS.

THE prize essay contest for 1908 brought forth an unusual number of essays all embodying points of interest and showing that the writers had given much careful thought to their subjects. The principal gain in contests of this kind is, after all, the advantage one receives from practice in writing. Many of our most successful contributors have developed through the medium of the extra effort expended in competing in contests.

The essays were read by a committee of three, all of whom have had extensive experience in music teaching and writing. Every manuscript submitted was carefully read and its merits weighed. The ones most available for ETUDE purposes were then elected and reconsidered many times. This method has been pursued from time to time for several months and the results are in consequence entirely fair and impartial. Some manuscripts have been retained for a second consideration as we are convinced that many will prove useful for Erune use. We will communicate with the contributors as each manuscript is reconsidered.

Charles A. Fisher, essay, "A Special Class of

Mrs. Herman Kotschmar, essay, "Class Teaching versus Private Teaching.' Julia Augusta Plumb, essay, "Directing Our Pupils'

Thoughts. Alexander Henneman, essay, "Mental Poise."

Nan Bowron, essay, "How I Established My Teaching Business,"

PROFESSOR NIECKS is astonished that Schastian Bach communicated his musical talents and accomplishments to so few of his family. He had cerby his first wife and thirteen by his second! No of fathering such a numerous brood. Of the twenty of whose musical gifts-if they had any-nothing is recorded. The latter fact is rather strange, since Bach's second wife was highly gifted in this respect; and, in another extensively musical family—that of the Couperins—the women as well as the men distinguished themselves. Professor Niecks attributes musicianship to four of Bach's sons; but, as a matter of fact, only two of them really count-J. C. Fried-

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### IS THE PIANO A DISADVANTAGE IN EARLY MUSICAL EDUCATION?

A Continuation of the Symposium Commenced in the June "Etude."

#### Thomas Tapper.

THERE is distinct evidence on every hand that, in common with nearly all other studies pursued either for utilitarian or cultural purposes, music is being regarded as more than the development of an ordinary capacity for performance. Even a few years ago a liberal education in piano playing amounted to little more than a short repertoire of compositions uncertainly performed by the student and gradually lost to every-day familiarity.

That we are doing this, better and better, is due not so much to changes in the aim and method of music instruction alone but to the vastly more logical view we are gaining of education itself. Some of the salient points in this saner educational aim are so familiar to the reader, say of Mr. Spencer's "Education," published more than fifty years ago, that one wonders why they were not earlier put into common practice. But we remember that while Strabo, in the first century, B. C., realized the rotundity of the earth, it was fifteen hundred years before Magellan circumnavigated it. In other words, we perceive the direction long before we travel over its pathway.

The one essential factor in the newer music education, if it may be so called, is this: that more and more generally teachers are regarding the study of tone as a tangible, thinkable reality. It is no longer sufficient unto the young player to know his keyboard and the elementary possibilities thereof; he is also instructed in the mystery of tone itself.

This has given rise to a multitude of practitioners who may be called the "new teachers." They invest the subject of music with an atmosphere as healthy as they are thorough in their perceptions; and a broader activity results. That this is a step. in the direction of true progress no one will deny. After all, tone is the reality of music. Therefore tone may become a mental possession; an intellectual perception and appreciation (whether expressed by the composer for piano, voice or violin); it always remains a thought expression. In its application to instrumental means it obeys the law of application to the instrument itself, while endeavoring to preserve its essential meaning.

Therefore it is no mere passing notion that the various subjects of tone-study, now so familiar, are necessary. They are primarily indispensable. Tonestudy, whether as Dictation. Voice sight-singing, Music writing, Composition of simple melodies, takes precedence over any application to an instrument. And the reason is found in this: Formerly our music teachers paid little heed to anything aside from performance; but we know that to study tone as the entity of the language of music not only makes it more familiar to the young performer, but it quickens his discriminating faculty; he plays better; memorizes more easily, and, above all in value. he is a better listener.

Now, to become a better listener is no small matter. Could we multiply a good music listener by one-third of our population we should find ourselves a music nation. It is the capacity for listening intelligently that gives music its due. It is not, as we popularly suppose, the act of committing crimes at the keyboard.

This broader study of music in which tone as the artistic basis is respected, revered, and studied, is becoming more and more general in our public Many grade teachers in the public school are producing music results in an hour per week or that would surprise many a private teacher. This faculty which is gradually being awakened in the mind of the school-boy and school-girl is, if properly guided and increased, a possession of no ordinary importance; it is a national asset. When our twenty millions of children have become singers of good music, knowing mentally even the simpler idioms of the language of music, our standing as a musical nation is secure.

#### E. R. Kroeger

In answer to this question, the writer says "certainly not." Indeed, the piano is a distinct advansimple fragments by dictation.

tage to the development of musical education and if it were not for this remarkable instrument, general musical culture and appreciation would not be where it is. To be sure anything may be abused, and there are households in which the piano is a thing of horror. But in the majority of cases it is distinctly beneficial. Most of the great composers have written some of their most beautiful and interesting works for the piano. The best teachers of the day give their pupils some of these pieces and thus direct their musical taste. In this way the child grows up with a love for the best, and a desire to hear it when interpreted by distinguished artists. In regard to the question of previous ear training, no doubt much should be done which is neglected. If in our public schools one-half an hour each day were allotted to music, and fifteen minutes of this time given to ear training, some marvelous results would be apparent. In schools where ear training is cultivated, extraordinary instances of exactness are recorded. The writer thoroughly believes that this should be a part of public school education, just as drawing is. The ear requires training as well as the eve. In fact, if all the public schools in the United States would make musical education an essential in their curriculum, training the ear, and developing knowledge and appreciation, both of vocal and instrumental music, it would not be long before Americans were a really musical people, who could hold their own with those in foreign lands

#### Calvin B. Cadv.

"The piano is just as much of a menace to music study and education as the blackboard is a menace

to geometric study and demonstration.

"The piano is just as much a menace to music study and expression as the teachers make it. It is up to the teachers of the pianoforte to become teachers of music, and see to it that music thinking, not note and key thinking, precedes and governs all technical activity. It is not ear training that is needed but conception development. The student who is led to really conceive, form in thought, melody, harmony and rhythm will have little difficulty with his

#### Herve D. Wilkins.

"Whether the piano is to be a help or a a hindrance to true musical education depends largely on the use which is made of it

"Every musical instrument is a device for the utterance of musical ideas, and such instruments can be played upon by those whose powers of musical thought are very limited. Nearly every teacher will recall instances of pupils who have no musical ideas whatever, but have merely learned to correlate certain printed notes with the proper piano keys, thus translating the printed page into sounds without grasping the musical thoughts which underlie the printed signs. There are thus at least two ways of reading piano music: The one almost entirely mechanical, merely to touch the keys which correspond to the printed notes, resulting often in a stumbling, stammering performance, an experimenting with false notes, showing but imperfectly how the music should sound. The second, and ideal manner of reading music, is to scan the printed notes, conceive the effect in every detail, and then reproduce it at the keyboard.

"Correct habits of musical performance can only be developed in the good old-fashioned way of teaching 'the thing before the sign.' Thus a child should at first learn to sing and even to play by note or "by ear" before learning to read music, just as children learn to think and to talk before learning to read

"Every one would concede the absurdity of giving a child its first lessons in speech by using printed letters. It is equally absurd to try to teach pupils to read music before they shall have acquired or developed ideas of melody and time.

"An excellent way is to require the pupil to play

"Let the teacher dictate with voice or at the ken succession, simple at first, of three or four tonthen require the pupil to reproduce the same by to This is the way in which many a genius has been his musical career

"Stories are told of Mozart, Rubinstein, and oth great musicians, who, as children, took delight picking out' concords, chords, and afterwards by monies and melodies, by ear. Such studies awaken interest in the dullest pupil. Similarly ideas in rhythm can be taught to very young de dren, by showing them how to rhythmize a simple note-succession such as a five-note scale, teach them to count four pulses or two or one to each no afterwards unequal note-divisions may be taught a rhythmical motives, such as these;

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"Such rhythms played up and down on five ker would require many repetitions before 'coming or even' on the starting note, and the patterns can multiplied indefinitely, so that the pupil will be learned to play quite complicated rhythms being even knowing how they would look on the page"

#### Lester C. Singer.

Thousands upon thousands of practical and sens ble people throughout our country are paying ! the musical instruction of their children, and the sands of more advanced and serious students of the piano are making many sacrifices to become bett players and artists. Why all this endeavor? W do they want to play the piano? Whether the o ject is to make a living as a teacher, to play ( their own amusement or to become a renown artist, the motive back of it all is music. a demand of the soul; rarely is a person found wh is not musical to the extent of finding some enjo ment in it. This feeling is so inbred in the co sciousness that people without musical traini quickly feel the difference between playing that musical and that which is stilted and mechanic therefore, the object must be to play music, and n to play notes.

So much attention is given to the technical wo necessary to play the piano well that unfortunat the most vital clement of playing is left undevelop that is cultivation of the more subtle sense to found in the relation of tones. Many teachers deavor to cultivate in their students this must sense yet it is much neglected, a fact evinced the great amount of mechanical and unmusical pl

In view of these generally conceded facts, w is the most effectual means of cultivating this m desirable element in piano playing? Many of best teachers obtain, good results from techniexercises for the touch and carefully devised me ods of fingering, combined with their endeavors arouse in the student their own musical feeling enthusiasm. In this way various degrees of succ are attained, depending much upon the individua of the teacher and the receptivity of the stud-But these methods are indirect and in a large deg uncertain. Usually the development is slow a tedious, trying the patience of both teacher pupil. Piano teachers are now giving a good of of attention to ear training; they are beginn to realize that this work is a great help to student. A good ear for music has always considered the first requisite of a musician, and seems to have but just dawned upon the thom that the ear can be trained as well as the finge Why a training so important to good musician has been neglected I will leave for someone to explain. While training the fingers in exerc that will enable the pianist to execute difficult sages, the study of notation, theory, harmony, position, and even orchestration, are essentia the training of an educated musician, yet the thing more than all elsc necessary to make m comes through the sense of hearing musically. most perfect mechanical or interpretative techni will not yield that vital element that gives to mo its most potent charm, what color is to the flow Ear training that cultivates this musical set means more than listening. Listening is to training what technique is to playing, a means to

The basis for ear training work is found in partial or overtones; learning to hear the sin partials is a good heginning, then carefully st the musical effect of these tones heard in the ous positions of the triad and in the progres

harmonic relations. This calls attention to the musical qualities of chords and arouses in the fistener a perception of, and feeling for, these quali-The partial tones sing and the player who hears these tones will acquire the ability to make his instrument sing, and sing clearly, without blurring of the voices or parts.

The study should be systematic and serious, the same as technical studies are; the player must learn to "discriminate in musical effects." Any person can hear well enough, the musician must do more There needs to be unfolded in the consciousness those subtle qualities that are obscure to the untrained ear. A systematic study of the partial tones will unfold to the student a new and broad field in the realm of music, a whole symphony of tones will he heard the existence of which the player had not before been in the least aware of. The term feeling expresses this sense better than the word hearing, for the true musician feels these tone relations, and the musical expression is largely governed by this sense, hence the value of its development. This will not come from a process of training the fingers, there must be established in the mind the musical sense that seeks expression through the instrument. The technical equipment will be called upon to furnish the means whereby to express the feeling that exists as the motive back of the whole study of

The partial tones furnish the basis of the whole barmonic system. A study of the tempered scale unfolds musical effects not usually taken into consideration by the pianist.

ear training that will awaken the inner consciousness to a musical sense of tone relations. The possibilities for development in this direction are unattention of musicians.

#### MAKING SPARE MOMENTS HELPFUL.

BY C. W. FULLWOOD.

Do you keep a note-book near at hand in the lesson hours? A new thought or suggestion should be put on paper at once, or at least immediately after the lesson. your leisure you can amplify and whip into shape for the printed page. It may help other teachers or Studente

Studio intervals can be utilized in various ways with profitable results: preparing work for the next pupil, reviewing the method, aptitude, temperament and possibilities of the pupil who has just left the studio, writing your thoughts of new details of method, a new way of dealing with old problems, reading some poetry with a natural, smooth-flowing rhythm, or doing something that will count in making odd moments result in interest and profit.

If you are a teacher in a country town consider your blessings, for you can slip out in the intervals of lessons and take Nature's tonic for tired nerves and brain. She will soothe and encourage you if you keep eyes and ears open for her suggestions and comforting thoughts. Nature study is a profitable fad for the music teacher.

John Wesley, the founder of Methodism, said: "My parish is the world." The teacher, musician or student who would be useful must not confine his thoughts to the studio, class of pupils, the circle of his art, or indeed to the community in which he lives. Push out into the world. In this day the printed page can bring up-to-date musician in touch with the world of the arts, sciences and all progressive thought. day is past when even a musician can be a one-idea

It is surprising what a fund of information, study and profitable thought can be achieved by utilizing the odd moments. It is said that Macaulay could master the contents of a book while waiting for breakfast. Others have studied a language by using the fag ends of hours. There is a world of truth in the old Scotch proverb: "Many a m'ckle makes a muckle."

In the line of professional reading many a helpful thought has come to me by reading a copy of THE ETUDE in the intervals of lessons hours. And upon vacations I generally take a bundle of THE ETUDE numbers with me in the country and read them in the hammock or in the old apple orchard on the farm; thus I keep in touch with my work even during the

In fine, take care of the odd moments; they are golden

#### EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

In the Mercure Musical, Lucien Greilsamer begins discussion on the hygiene of the violin, and treats at some length the methods of using and preserving that most fragile and delicate instrument. In former that most tragile and deneate instruments. The southern Gipsies, who show more used to the body, so that many old instruments show a instrumental music, make use of the vioin, the body, so that many old instruments show a contract of the body. The body is the back due to friction. As zither, and a sort of drum called the daul. They chin rests did not come into general use before the time of Spohr, the early instruments will also show well-marked traces of the chins of bygone virtuosos. Antique costumes did not always permit the use of the chin, however, and this may have led to the Schubert's C major symphony. Italian method of holding, mentioned above.

For keeping the violin when not in use, many have advocated hanging it on a wall in a dry spot sheltered from the sun's rays; but this practice has never become common. A violin should never be exposed to the changes and harmful effects of the atmosphere. Excess of dryness or dampness are both bad, as well as frequent changes of condition. A violin is best in its case. Metal cases, however, are to be considered dangerous, for they attract the dampness. Cases of wood, covered with skin of some sort, are recommended. After being played, a violin should not be put away at once, but some time should be allowed for the dampness of atmosphere and breath to leave it. Similarly, before This is touching upon a few points of a system of playing, it is necessary to let a violin grow accus tomed to the atmosphere of the concert room, otherwise much retuning will be necessary.

M Greilsamer asserts that a violin must be kept limited, which in due time will command the serious tuned as much as possible. Any other procedure is a mistake, he claims, and destroys the vibratory power of the instrument. To show that a violin long in disuse cannot at once give good results, he relates the experience of Sivori with the famous "cannon" violin of Paganini, preserved in the museum at Genoa. The municipal council urged him to play this instrument, an old Guarnerius, but when he tried it at rehearsal he found that it would not stay in tune, and its tone was execrable. He substituted his own instrument in the concert, without saying anything of the matter, and the public went wild with enthusiasm at what they thought was Paganini's violin.

The general idea of the present has been that violins gain by being actually played; but this is not so, according to M. Greilsamer. He quotes a saying of the great collector Labitte, to the effect that the worst enemies of violins are the virtuosos It is a fact that when a string breaks the equilibrium of the instrument is noticeably disturbed for some time. This being so, it is probable that being in tune, rather than being played, is what benefits the violin. It becomes crystallized, so to speak, in a position ready for performance, while an untuned violin becomes set in an unsuitable position. Thus the tuning of Paganini's unused instrument probably brought it into a condition of unusual strain, in which it could not vibrate readily, and the continual shifting of the wood to relieve the strain kept throwing the strings off pitch. As a corollary to all this M. Greilsamer believes that the old violins, by continual use, have now reached a point where they are beginning to deteriorate.

#### Music of the Russian Gypsies.

The Monthly Musical Record quotes an article by N. G. Shtieber on the Russian Gypsies and their music. With the exception of those in the Caucasus regions and Crimea, they show little aptitude in the use of instruments, but are almost wholly devoted to vocal music. At times, in the large cities, they form choirs which soon become renowned for their excellence. There is a fairly large repertoire of songs, both in Russian and in Romany (the Gipsy language), sometimes unaccompanied, but often given with the aid of a seven-stringed guitar. The earliest choirs were founded in the reign of Catherine II (1764-1796), and some have continued their existence to the present day. They have had some celebrated conductors, among the best being the two Sokolovs, uncle and nephew. These choirs are vivals, still arouses mild interest. now to be found only in Moscow or St. Petersburg, but they are as attractive as ever. In 1843 Liszt heard them, and became so enthusiastic over their music that on one occasion he forgot to appear at

There have been great women singers among these Gipsies, also. Most famous among them was Tanya, who possessed great beauty of person as well as of voice. When Catalani heard this wonderful soloist, she took off a rich shawl she was wearing, and threw it around the beautiful Gipsy's shoulders, explaining as she did so that the Pope had given it to her as the greatest singer in the world, but she now felt that she had no longer any right to it.

have national dances as well as songs. On the whole, their music is no less interesting than that of their Hungarian cousins, so ably echoed in the works of Liszt and in the slow movement of

#### The Opera in Europe.

In Paris the Revue Musicale is republishing Méhul's "Uthal" in its supplements. This opera dealt with an Ossianic subject, and the sombre impressiveness of the poetry gave the composer the idea of leaving out the violins altogether. The gloomy color of the viola thus brought into prominence was only too effective, for it made Gretry, after listening to the work, cry out, "I'd give a hundred francs now to hear the tone of a violin." Menestrel continues Tiersot's account of Gluck's life. Debussy calls Gluck an old bore, but in his estimation no one is really great—except perhaps Debussy. The Opera-Comique has staged Rimsky-Korsakoff's is due in New York next season, we may hope that other Russian operas will soon cross the Atlantic as easily as they seem to be crossing Europe.

Toscanini, our coming opera director, is spoken of by Die Musik as one of the very best of living Italian musicians. An excellent drillmaster, he knows just what he wants, and has been successful in Wagner as well as in the lighter schools. Something of a musical tyrant, he is an avowed enemy of the horny-handed encore fiend. Once, in Parma, a mob succeeded in making Isolde die for the second time in one evening, but Toscanini will not tolerate such procedure if he can help it, and once he left the Teatro La Scala because the audience tried to force a repeat of "Di Quella Pira" in "Troyatore."

#### Happenings in Germany.

In Germany the manuscript of Beethoven's Thirty Variations is offered for sale at the trifling price of 44,000 marks—about \$11,000. If anything like this amount had been paid to the composer when he wrote the work he would have felt a blessed relief from the humble circumstances in which he lived. When we see how the dollars pour in to the composers of "rag-time" selections and popular marches, we realize what a sad thing it is to be a genius. This was especially true of Schubert, many whose best songs went for twenty cents apiece, while publishers made fortunes out of them.

August Spanuth, of the Signale, says he is not a betting man, but if he were, he would stake heavy sums that Dr. Muck will some day return to Boston If the wish could be father to the act, as well as the thought. Boston would have him back at once.

Eugen D'Albert's opera "Tiefland," with its tragic plot of true love and official intrigue, holds the boards well in Germany, and seems to be that

#### New Music in London.

In London the new Symphony Orchestra continues its performances ce works by native composers. W. Bell is the latest to achieve local fame. The "English Rhapsody" of Delius was well received. Josef Holbrooke's tone-poem "The Viking," after ongfellow, received various comments. "It amazes, dazzles, and mercilessly shocks," said one critic Selections from Granville Bantock's song-cycle Sappho" were pleasing, best among them being the German's opera "Merrie England" has succeeded in concert form, while Purcell's "Dido and Æneas," in one of its many recent re-

EVERY man has just as much vanity as he wants understanding .- Pope.

## TURNING POINTS IN THE CAREERS OF GREAT MUSICIANS

By HENRY T. FINCK

THERE has always been some point in the lives of our great musicians where they have determined to do great things; sometimes as a result of disappointments in a certain method, in other cases because of special opportunities that happened to present them- centre of Germany, noted particularly for its operatic selves. Jean de Reszke's meeting with Sbriglio affected the whole course of his life, but it was not till he came to New York that he discovered his true mission. Up to that time he had presented admirable impersonations of diverse characters in French and Italian operas, but his acquaintance with the greatest of all opera composers Richard Wagner was superficial, Lohengrin being the only rôle he had attempted. At the Metropolitan Opera House he became intimately associated with Anton Seidl and a group of Wagner experts and enthusiasts among the singers. He saw at once what a glorious opportunity lay before him-the opportunity of amalgamating his bel canto, his perfect art of beautiful vocalization, with the dramatic intensity of German "Speech-Song;" and the result was that ere long he became the greatest interpreter of Wagner's tenor rôles the world has ever known.

To Edward MacDowell the psychological moment came early in his career. His mother had taken him to Paris, where he was accepted as a pupil at the Conservatoire. He liked his music study, but he also had a talent for drawing, and this he did not always exercise at the proper moment. One of his teachers who happened to have a remarkably big nose detected him one day in the act of finishing a surreptitious sketch of him. He saw at once that there was evidence in that picture of exceptional talent, and he took it and showed it to a prominent painter. This artist an instructor at the Ecole de Beaux Arts, was so much impressed that he offered to take care of the boy for three years and give him free lessons if he would give up music for the pictorial art. The mother seemed in doubt what to do, but Edward, encouraged by Marmontel, fortunately decided to remain faithful to the divine art. It was a critical

moment for American music. If we turn now to some of the European masters, we find that in most cases there was a psychological moment which determined, if not the art to which they were to devote their lives, at any rate the branch of it and the style which they were destined to cultivate particularly.

#### Palestrina and the Reform of Church Music.

If Edward MacDowell saved his genius for American music, Palestrina, the first of the immortal composers, practically saved the whole art of music from taking a backward step which it would have taken generations to retrace. The story told in the musical histories that the church fathers at the Council of Trent (1545-63) decided to go back to the plain Gregorian chant, giving up all the polyphonic music with which the service had been enriched, and that at this juncture Palestrina wrote a mass which induced them to take back their decree of banishment-this story is now known not to be true literally, for such a decree was never passed; yet the actual facts amount to practically the same thing. The cardinals Vitellozzi and Borromeo appointed a commission to investigate the condition of church music, concerning which there was much dissatisfaction and complaint. The composers, in the exuberance of their technical skill, had transformed church music into ingenious complexities and Chinese puzzles in which the sacred words were utterly lost. The commission referred to demanded a thorough reform in this matter, and Palestrina was invited to show that Church music could be polyphonic, natural and devotional at the same time. He did so in three masses, which were sung by the united Papal choirs on April 28, 1565, in presence of the members of the commission, to their utmost satisfaction. The best of these masses was the Missa Papal Marcelli, which thenceforth was accepted as a model. Polyphonic music was

#### How Handel Turned from Opera to Oratorio.

Another interesting story is that of how Handel came to write his best works. When he was eighteen he went to Hamburg, which was at that time the musical performances. Here in a few years he himself composed four operas and then he went to Italy, where he remained three years and wrote more operas. London he first visited in 1710. Two years later he returned, and thenceforth, to the end of his life, in 1759, England remained his home. For years he devoted all his time to writing Italian operas-fourteen altogether-for the Royal Academy of Music: but in 1728 that institution became bankrupt, the directors having lost over Nevertheless, Handel had so much faith in opera in England that he went into partnership with Heidegger, and, after a trip to the Continent to engage singers, set to work to compose more operas. For several seasons considerable success attended his efforts, but at last came the inevitable crash and he found that he had lost \$50,000.

This was a calamity to him, but a piece of good luck for the art of music. He practically gave up the opera and made a specialty of the oratorio, in which he was destined to achieve results equaled only by Bach. Had he continued to write operasas he probably would if he had not failed-he would probably be now forgotten, for his operas are never sung anywhere. The best of his oratorios, however, live, and will live for a long time. He wrote them between his fifty-sixth and sixty-sixth years, one of the many facts overlooked by Prof. Osler when he maintained that men of genius do their best work before they are forty

#### Bach's Position in Leipzig.

In the life of Bach there is no turning point as decisive as that in the career of Handel. He had a chameleonic power of adapting his genius to the prevailing hue of his surroundings, writing for the organ while he was organist at Arnstadt and Mühlhausen, orchestral and chamber music while he was chapelmaster at Köthen, and choral works while cantor of the Thomas Church in Leinzig. Whatever he wrote-for organ, harpsichord, choir, or orchestral instruments-was first-class, yet it is in choral music in particular that he is preëminent, and the psychological moment in his life was therefore undoubtedly his Leipzig appointment in 1723, a position which he held for twenty-seven years. It was by no means an ideal position; he was harassed in many ways, he had only a few players to perform his works, and the singers were boys who were unequal to their technical demands, not to speak of their emotional import. All the more must we admire the Passions. the B minor mass and the three hundred cantatas he produced under these circumstances.

#### Gluck's "Pasticchio."

Like Handel, Gluck got his operatic training chiefly in Italy, and for a number of years he wrote operas in the style of Piccini, Jomelli, and other favorites of that time. The turning point came in 1746, when he produced in London a "pasticchio;" that is, a hodge-podge made up of arias from various operas It was an inartistic thing for him to do, and fortunately it was a failure. That made him reflect; at the same time he had a chance to hear the works of Handel, and in Paris the operas of Rameau, who differed favorably from the Italians of his time in the greater respect he had for his texts. His attempts to follow in Rameau's footsteps found little sympathy in Germany, so he made Paris his home and there wrote those master-works which illustrate his maxim that the music should be to the libretto of an opera what the color is to the sketch

#### Mozart's Theories.

Mozart's theory of opera was the opposite of Gluck's. "In opera" he wrote, "poetry must absolutely be the obedient servant of music." Early in

his career he had found, too, that the composer be the obedient servant of the singer. At that is the great and spoiled vocalists still insisted on be ing their airs made to order, like tailored garme To the end of his brief life Mozart had to w arias for the singers as well as for the operas; the are some in "Figaro," "Don Juan," and even Magic Flute," which have no other reason for en ence-beautiful as music, but out of place and jurious to the action. There is no definite turi point in this case; but the wonderfully drama music of the last act of "Don Juan" shows that he he lived longer, he might have done much in way of anticipating Weber and Wagner.

That Mozart had the courage of his conviction was shown on various occasions. To the Emper who told him there were too many notes in or his operas, he retorted: "Just as many, your Majes as there ought to be." And when his publish said to him: "Compose in a simpler and more por lar style or I will print no more of your comp tions nor will I give you another penny." Moza replied sadly, "Then, my good sir, I must need a sign myself to die of starvation.

#### Beethoven's Awakening.

In the life of Beethoven the most important even by far was his change of residence from Bonnt Vienna when he was twenty-two years old. For early education the small town on the Rhine h been good enough; he had had a chance to lessons, to hear music and even to become a memb of an orchestra; but this orchestra included only fi teen stringed instruments, and for the hearing choral music Bonn presented no opportunities at Vienna attracted Beethoven instinctively as the b place for one who was destined to do so much f the development of orchestral music. Here, Mozart wrote to his father in 1781, there was orchestra, the Tonkünstler-Societät, with no few than 180 players. Here, Mozart and Haydn h exerted their influence. In 1793 Beethoven had chance to hear Haydn himself conduct his "Londor symphonies. In Vienna, too, there was infinite more opportunity to hear the great singers, pianis and violinists. But above all he had opportunity hear his own works, and what that means to a or poser who is original and an innovator in every w we see best in the case of Haydn, who may be brie considered next though he should have preced-Mozart chronologically

#### Haydn and the Esterhazys.

Haydn was a lucky man, and he knew it. He hi his trials and tribulations as a boy and a you but in 1761, when he was only twenty-nine years he was engaged by Prince Esterhazy as conduct of his private orchestra in Eisenach. This orchesta which was gradually increased to thirty players, wi entirely at the service of Haydn. As he himse "My Prince was always satisfied with " works; I not only had the encouragement of co stant approval, but as conductor of an orchestra could make experiments, observe what produced effect and what weakened it, and was thus in a po tion to improve, alter, make additions or omiss and be as bold as I pleased. I was cut off from ! world, there was no one to confuse or torment m and I was forced to become original."

Undoubtedly, the evolution of orchestral mu would have been greatly retarded had not Hay enjoyed these opportunities. His engagement Prince Esterhazy was a turning point which affect not only him but the whole art of music.

#### Weber and the Romantic School.

One of the most important turning points in history of music was brought about by Weber. fore his time Italian opera ruled throughout many. Frederick the Great's feeling that he wou rather hear a horse neigh than a German priss donna sing was shared by many. There were gre German singers, too, but they had to assume Itali names to make people listen to them. As for Ge man operas, they had to be translated into Italibefore they could be brought on. Weber's appoint ment as conductor of a real German opera Dresden was, therefore, an event of epoch-maki importance. Yet the Italian influence was still powerful that he was unable to produce any of own operas until after the extraordinary success his "Freischütz" in Berlin. That opera broke the boycott on German music in Germany, and ere lo

native art came to be estcemed as highly as the imported article. Nor was this the only way in which "Der Freischütz" marked the beginning of a new epoch. It was the first opera of the romantic school-the school which appeals preëminently to the emotions, the school which reached its culmination in Wagner.

#### Schubert's Turning Point.

Refore Schubert the lyric song was looked on as a bagatelle-a mere trifle. When Bach or Handel. a pagatetic a lifet time. When Bach of Handel, melody they promptly stowed it away in a big oratorio, opera, sonata or symphony. There were then no musical butterflies or humming birds; only peacocks and ostriches. Most of the composers named wrote detached songs, too, and a few of them are inspired; but Schubert was the first who, day after day and year after year, was willing to have his best thoughts and deepest feelings crystallize into lieder. His procedure marks a turning point of incalculable importance in the evolution of the art. Schumann, Franz, Jensen, Grieg, Liszt and others followed in his footsteps and planted their flowers in the garden started by him.

Schubert also was the first who showed that it was worth while to put as much of the essence of genius into a short piece for piano as into a sonata. Beethoven wrote short pieces, too, but he quite properly called them "Bagatelles." Schubert's "Musical Moments" and "Impromptus" are anything but trifles; Rubinstein regarded them as even more wonderful emanations of genius than his songs; but they were too poetic to be appreciated at once, and it was not till after the subsequent "Songs Without Words," by Mendelssohn, had paved the way that their importance was recog-

#### Schumann at Heidelberg.

When Schumann gave up the study of law to take up music, he intended to make his mark as a concert pianist. He had lost much time which should have been given to practice, and, being dissatisfied with his slow progress under Wieck, he made, in the autumn of 1831, a foolish experiment, aided and abetted by a fellow student at Heidelberg named Topken. With the object of making his fingers more pliant and independent, he invented a machine into which he put his right hand. The result was that the third finger was disabled permanently and his pianistic plans frustrated. At this critical point he fortunately did not return to his legal studies, but decided to become a composer. Had he become a concert pianist it is quite likely that he might, like Bulow, never have written anything of importance.

For music itself there is also a turning point in Schumann's career. He became the first great musical journalist, and as such exerted a twofold power in discovering and calling attention to men of genius Chopin, Berlioz, Franz, Brahms), and on the other hand in making war on the charlatans whose object was to astonish the natives by brilliant tricks of execution rather than to appeal to their musical taste and feeling.

#### Chopin and Poland.

When Chopin was twenty-one years old he left his native country, Poland, never to return to it. This was the turning point in his career. The mission of his life was twofold: to introduce the quaint charm of Polish folk music into art and to reveal the soul of the pianoforte. He remained in Poland long enough to become thoroughly saturated with native music, and as a foreigner in Paris he was probably even more likely, because of homesickness, to revel in Polish rhythms and melodic tunes than if he had remained at home. The French element in his music-the clearness of statement and the elegant finish of form-was also more likely to be developed in Paris than in Warsaw. The best pianos were at that time made in Paris. Chopin was influenced by their peculiarities, and in turn the quality of his music and the demands it makes for varied tone-color spurred on the inventors to keep pace with his genius. In Paris, moreover, Chopin was in daily intercourse with many of the most eminent men and women of the time, whose conversation and example stimulated his genius.

Many other composers might be referred to, but the foregoing examples suffice to illustrate the influence of environment, fate or accident on creative

### THE ETUDE PUT YOURSELF IN HIS PLACE.

BY FRITH ROSSITER PEFT.

Nor long ago I heard a teacher say: "I feel that I must come down to the level of my pupils in order to keep them interested."

What is your mental attitude toward your pupil? Do you feel that you must drag him to your height of knowledge?

Do you feel that you condescend, in the endeavor to impart a meagre portion of your learning to a

If this is your attitude, there must be a thorough reconstruction of your mental processes before you can hope for success. Children instinctively recognize conscious superiority and resent it. This feeling resentment is not confined to children. Would you not feel the same, under similar conditions? When you meet a person who seems to have placed himself on a pedestal are you not disposed to be critical of that person's words or acts? Can you expect less than criticism from your pupil if you eem to feel yourself superior to him?

The teacher who, in any manner, or to any degree antagonizes his pupils achieves results of doubtful

I have in mind a talented young girl, who studied for a year with a teacher of wide reputation and corresponding price. She was asked if she felt that her gain was commensurate with the expenditure of time and money. Hesitatingly she replied: "I hardly know what to say-of course I got many new ideas -but I was so afraid of my teacher I could not eniov my lessons."

Why not put yourself in your pupil's place and apply the Golden Rule?

Your pupil is no doubt endowed with ordinary ability—the privilege of teaching genius is vouch-safed to few. These few can take no credit to themselves for the development of genius-a genius comes to his own, not because of, but in spite of tutelage. The ordinary child progresses in proportion to his interest in his work, and to arouse and hold that interest is your task. Prove first your personal interest in him and his.

What is his favorite employment of his leisure time? It may be constructing machinery or training guinea pigs. For the time being your interest in these pursuits must be almost equal to his. A child works and plays so much more happily if his work and play are seemingly shared. You have shown your interest in his favorite amusement—a delightful comraderie is established—he is now willing to reciprocate-to work with you at the piano to produce a beautiful and harmonious re-Second, know the mother or guardian of the child. Learn her attitude toward you, toward the child and toward music. You will find as many degrees of understanding and of ambition as there are mothers. Perhaps the child is quite devoid of talent, has

no love for music, but is urged to the study thereof by the ambitious mother, who would have him a Paderewski, "willy nilly."

Put yourself in his place; bring to bear upon parent and child Tact with a big, big T; a real human interest and a sincere desire to be of use to

Do you always give your pupil a reason for each step he takes?

Do you not think it would add to his interest to know why he must learn scales and exercises; why his thumb must go under quickly; why he must learn perfect legato playing first; why a hunting song is always written in 6-8 time or its equivalent?

Encourage him to ask questions. If you cannot answer them, confess it frankly and promise to have the answer ready for the next lesson. Make a note of the question and never fail to have the answer ready as you have promised.

With much of the present day teaching musicthe studies already named and often described as D'Hardelot (Dard'-loh) well-it is easy to keep the pupil interested.

With technical work this is another matter and there is seldom an attempt made to have them anything but mechanical.

Why not invest their work with imaginative in-If Chopin could say with impunity that his beauti-

ful Valse, Op. 64, No. 1, described "a dog chasing his tail," surely you may draw on your imagination to any extent. You need no justification for any method used which will result in actual pleasure in an even pearly scale, in lieu of the usual "pulling a tooth"

Invent a fairy tale about the scales. Here is a

On the top of a high mountain stands a beautiful building called Harmony Castle. On guard, before the door of the Castle, stands Giant Discord. Leading to the Castle arc eighteen paths called major and minor scales. When your fairy fingers can run up and down the scales correctly and smoothly, so that the Giant Discord will not waken-then you can get by him into this lovely castle.

Each exercise can have its story. A Danish philosopher has said: "Children live in a world of imagination and feeling. They invest the most insignificant objects with any form they choose and see in it whatever they wish to see.'

Let the pupil use his own inventive powers. The expression of his idea will stimulate his imagination show his trend of thought, giving you a sure insight into his character.

Again putting yourself in his place, should you be arbitrary in selecting a study, if he finds your selection absolutely uninteresting?

You are, of course, the best judge of his needs, but are there not times when it would be good policy to let him make the choice? The study decided upon, let him hear it, let him construct a story, if none is suggested by the title. If the title be an unfamiliar subject tell him to find out what he can about it, and if feasible and possible, something concerning the composer also.

There are several Kindergarten methods of teaching, but for the great majority the prices of instruction and paraphernalia make them prohibitive.

With any method you should "Put yourself in his place," thinking always that the development of one mind and soul, along right lines, means the uplifting of countless others, not minimizing the beneficial effect upon your own character.

#### CORRECT PRONUNCIATION OF THE NAMES OF WELL-KNOWN MUSICIANS.

A COMPANY manufacturing phonographs has had such a demand for information regarding the proper pronunciation of the names of prominent artists that it has prepared the following list. Many of our readers who have laymon continually questioning them upon this point will find this list a serviceable one.

Albani (Ahl-bah'-nay) Leoncavallo (Lay-on-ka-Ancona (Ahn-koh'-na) vahl'-loh) Arditi (Ahr-dec'-tee) Liszt (List) Mascagni (Mahs-kahn'-Auber (Oh-bair)

Barthelemy (Bahr-thel'-ee-Masse (Mah-say') Massenet (Mas'-sch-nay) Beethoven (Bay-toh'-ven) Berlioz (Bair'-lee-ohs) Meyerbeer (My'-cr-bair) Moszkowski (Mos-koff'-Boito (Boh-ce'-toh) shee) Calvé (Kahl'-veh) Caruso (Kay-roo'-soh)

Chaminade (Sha-meenahd') Chopin (Sho-pahn') Dalmores (Dal-mo'-rays) David (Dahveed) De Gogorza (Day-go-gor'-

Delibes (Deh-leeb') Donizetti (Doh-nee-tseté-

Dedla (Dird'-lah) Dubois (Doo-bwah') Farrar (Fahr-rahr') Godoki (Gahd'-skee) Gilibert (Zhec'-lee-bair Giordano (Jawr-dah'-noh) Gluck (Glook) Godard (Go-dahr') Gounod (Goo'-noh) Grieg (Greeg)

Haydn (High'-dn) Journet (Zhor-nay') Kjerulf (Chhyair'-ulf) Lange (Lahng'-eh)

While these are the strictly correct pronunciations, it

is only fair to say that a few of the names have become so Americanized, so to speak, that it is quite good form to anglicize them if desired. Some examples are: David, Mozart, Meyerbeer, Wagner, Weber, Verdi, Thomas, etc., which are frequently pronounced just as

Pierne (Pvair'-nav) Plancon (Plahn'-song)

Ponchielli (Pohn-kee Puccini (Poo-tchee'-nee) Renaud (Ree-noh') Rossini (Ros-see'-nee) Saint-Säens (Sah-sahnz') Schuhert (Shoo'-bairt) Suppé (Soop-pay')

Tamagno (Tahm-mahn'voh) Thomas (Toh'-mas) Thomé (Toe-may') Tschaikowsky (Tshighboff'-skee)

Verdi (Vair'-dee) Wagner (Vahg'-ner) Waldteufel (Vahld'-toi-Weher (Vay'-ber)

Wienawski (Wee-neeorus'-bee) Yradier (Rav'-de-ar)

## The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

#### Libraries for Students.

Libraries for Students.

"I would like to ak a few questions in regard to starting a library for my pupils, and also something about methods of teaching. Do you think it would be added to the control of the control o

The library is an excellent idea, and if you can succeed in forming it, ought to be of great benefit to your pupils. From a small beginning it may grow to contain a large number of volumes. Could you not form a library association among your pupils which would serve as the nucleus of a much larger one as time passed? Let each pupil contribute a small sum annually, for example one dollar. could be started on even a smaller contribution. But with twenty dollars you could purchase quite a number of books, which should be jointly owned by the library association. After a time you could admit outsiders on payment of a certain fee, and your association might become a very strong one. Your books, however, should be very judiciously selected, especially if there are many children. There are many excellent musical books which children would be unable to understand. Rules and regulations for such a library association could be thought out in detail, and experience would suggest many. After a time you could begin to add fourhand music, which your pupils could use for en-

I should think that the pupils you mention who cannot read their notes would of their own accord find it necessary to learn them. It is not a difficult task. There are only seven letters in the musical alphabet. Simply urge them to set about learning to read the notes accurately and quickly.

As to your third question, it is difficult to give you a direct answer in the absence of an example. In such a case as you mention there could be no tie unless the first note had sufficient time value to last over to the note to which it seemed to be tied, Even instrumental music is often written in parts similar to vocal writing. In such cases ties are frequent which seem to be contradicted by notes between, and advanced pupils are confused by them. They are not at all unusual in contrapuntal passages. The following example is a case in point. The whole note belongs to the first voice and is tied over to the half note in the second measure. The half note belongs to the second voice and does not interfere with the value of the whole note, neither is it struck a second time, as inexperienced players



#### Finger Extension.

"Can you suggest any means by which I can gain in reach? I am a pianist handicapped with so short a reach that it drives me to distraction. Do you know whether good results have ever been obtained from cutting the tendons?"

About twenty years ago there was much discussion

development was predicted. But it was not long before a silence fell over the advocates of tendon cutting that has never since been broken. The severed tendons grew together again, healed like any other wound, and the victim was no better off than before. Your better plan will be to drop into a drug store and purchase a half dozen corks, three for each hand, of fairly large size that will spread the fingers not too severely when pushed close up to the hand. Wear these for a time every day, when the hands are unoccupied, while reading a book for example, being careful not to overtire them at first, however. I have known some to wear them after going to bed. After a time you can procure slightly larger corks if you desire. Try this for two or three months and then report to the ROUND TABLE, that others may know the result of your ex-

#### Methods.

"I have been taught to hold my hands quite still and close to the keys, except in staceato playing. I have seen others, who have studied in Germany, lift their hands and arms high, and it has been called the lands and letter of the stands of the stands and arms high, and it has been called the methods glietched. Can you explain the different methods and particular method whether the former is known as any particular method?"

Modern artistic piano playing requires the utmost freedom in the use of the entire arm and hand. There is a great deal to be learned besides the quiet hand that is used in legato finger passages. This is by no means peculiar to the Leschetizky method. There is nothing about the Leschetizky method that s distinctively different from those of other wellinformed teachers. Indeed, I was surprised in reading the various books and articles on the Leschetizky method to find nothing new to me. The exercises and even the manner of presenting I had been in the habit of using for years. The distinctive feature of the Leschetizky system is the thoroughness with which he insists on the work being done. He makes his pupils work for months on exercises that pupils in America would think their teachers were asking a good deal to keep them at for a

#### Small Children.

"Have you anything in the way of helps in teaching the piano to children five and six years of age? I have undertaken such work, but find it very difficult, as they know nothing, not even the alphabet, and at that age are incapable of thought. If you can refer me to anyone who could assist I will be grarfein!"

Yes. Every copy of The Etude can help you. You will find frequent advertisements in The ETUDE of systems of teaching especially adapted for children. As a general suggestion, you will find that small children can easily be taught to associate each line and space of the staff with its respective key on the piano. The first exercises not covering more than five keys make this still easier. There are only seven letters in the musical alphabet, and these can be taught one by one during the process. Do not try to keep the small child's mind long on the point that is being studied, but talk to her at frequent intervals about things that interest her in her little world, after which she will give her attention to the music with fresh interest.

#### Newly Assigned Lessons.

"Should not a teacher go over the lesson newly assigned to a pupil, and give instructions as to how it of a teacher and and rendered? What is your opinion of a teacher and a teacher and the state of the pupils."

I refer to both beginning and advanced pupils."

It certainly is a wise thing for a teacher to point out the special difficulties, etc., in the advance lesson, With some pupils it is essential, particularly beginners, as they have not sufficient knowledge or capacity to corof the supposed benefit that would result from cut-rectly decipher the music page without help. As time must be most of the time. If parents cannot control ting the tendons. The first one who submitted to goes on and the pupils become more advanced the their children they can hardly expect an outsider

possible. They never can be said to possess musician. ship until they can learn their music with at least reasonable degree of accuracy by themselves. But this is a point on which no definite rule can be laid down, except in the case of beginners. Some will perf more advance instruction than others.

#### A List of Etudes.

"Your advice to teachers has been most helpful to me, and now I wish very much that you would aim saver a question for me. Will you please give a graded list of studies from the first to the sixth grade? Using Matthew's Graded Course, what do you advise using in connection with if? I should also be glad of any suggestions for teaching very young children."

For first and second grade, Berens, Op. 70, Book I and II; Czerny-Liebling, Selected Studies, Book I Duvernoy, Op. 176, Books I and II. Third gradt Czerny-Liebling, Selected Studies, Book II: Heller Op. 47. Fourth grade, Heller, Op. 46 and 45; Bach Little Preludes; Presser, Octave Studies. Fifth grade Cramer, Fifty Selected Studies; Bach, Lighter Compositions. Sixth grade, Czerny-Liebling, Selected Studies, Book III; Bach, Two Part Inventions; Doering, School of Octave Playing; Harberbier, Op. 53, Poetical Studies. Technical exercises from Plaidy and Mason constantly. You will find suggestions in regard to young children elsewhere in

#### Practice Time.

"I have taken THE ETUDE for nearly a year, and find a great deal of valuable information in it, and I write to the state of the state should be spent on technic and etudes."

Not less than one hour, and better one hour and a half. You will find that after you have been through your scales, in octaves, double thirds and sixths and chromatics, arpeggios in various forms, including the seventh chords, octaves and special exercises, that your hour is more than used up, and there are always passages in your pieces that need to be made exercises of. After spending another hour on etudes you will still have one-half of your time left in which to practice pieces, memorizing, repertoire work and review-

#### Learning the Violin.

"Would it be possible for one who is a good pianist, but in middle life, to learn the violin well enough to play simple quartets?"

I know no reason why you should not be able to do so. Being, as you say, a "good pianist," your muscles are flexible and you will not have this great drawback to learning to play in middle life to conquer. You may find your progress a little slower than it might have been earlier in life, but still you will have the advantage of a mature judgment to direct your study, and with energy and concentrated application will doubtless accomplish much.

#### Stubborn Pupils.

"can you suggest any way of intresting a fourteen-rate by who has recently come to me? He is larly introduced by the company of the care of the larly introduced by the care of the care of the Neither coasing nor coercion to any avail. Although he has had three years' previous study, yet his touch he has had three years' previous study, yet his touch he had the years' previous study, yet his touch play even the simple studies of purpose, and the cannot have the studies. Lessons will be discontinued very soon unless more progress is made."

"What would you advise me to do with a disobedient and disrespectful masculine pupil who is unwilling to study and practice, and yet who is forced to by his process and the property of the process of t

The two foregoing questions have come almost in the same mail. In a general way one can only say in regard to such pupils that they would better be dismissed. Boys who are so stubborn and refractory are usually hopeless. The regeneration of human nature is not the teacher's prerogative; he can only guide and develop. He cannot implant a taste for music where there is absolutely none. If parents place such children in your hands they should give you permission to exercise your authority in whatever way you think best, and should back you up in your endeavors. The boys should be given to understand, sternly but kindly, that certain work must be done, and the parents should see to it that they do it when under their jurisdiction, as they the operation was enthusiastic for a time, could raise necessity for this will grow less and less. They should to do better during the few odd moments at his his fourth finger freely, etc., and a new era in hand then be taught to stand on their own feet as much as command. In the public schools teachers have

ing that given work be done. Music teachers or petulant with "ill-tempered" boys. Maintain your dignity very quietly and with great firmness, and give them to understand that you intend to keep the controlling hand. Simply do the best that you confidence, if possible, and then, finally, if you can accomplish nothing, let the pupil go. Another thing, it is sometimes the case that the parents are as stubborn, ignorant and impossible as the children, in which case your path is not an easy one.

#### Learn Finger Motions.

1. "What can I do to improve the touch of a girl of the property of the proper

Have her procure a metronome if possible, and with it practice the slow trill for several weeks, making a thorough study of it. Set the metronome at 60. Let there be two beats to each note at first, one beat to the up-raise of the finger, and one to the stroke. Practice with each pair of fingers. Then practice with one beat to each note, then with two notes to a beat, and finally four. When the student can play this well, set the metronome one notch higher, and keep setting higher as progress is made. Gradually add three, four and five note exercises such as you find in Plaidy. Proceed carefully and insist on quiet hand and finger motions. Treat the scales and running passages in similar manner. You would better drop the Mason two-finger exercises for a time, or until you secure a quiet hand and a better use of the fingers. For the second pupil why not try the Liebling selection of Czerny omitting some of the easy ones at the beginning, and persuading her that a review will benefit her, and begin with those that she can learn readily? After she has finished the first book, select some of the best of Heller's Op. 47, after which take up the second book of the Liebling-Czerny Etudes.

"What is the purpose of the rote song, and what should be required in it as to length, tone range and sentiment? I will be greatly obliged if you will an-swer this, for I have been asked in regard to it and am unable to answer."

The rote song is simply such a song as you would teach children that know nothing about music. It is taught by singing it over to the children until they can sentiment that pleases children.

#### Double Sharps and Flats.

"Will you please inform me how to play the double sharp and the double flat?
"I have been through Clementi's Sonatina, Op. 36, No. 1, and I am almost through reviewing it. What book would you advise me to study next?"

A single sharp indicates that a key one-half step higher be struck, and a double sharp one a step higher. For example, for C double sharp you will strike the key D on the piano. The double flat is simply the reverse process. You will find the three Sonatinas of Kuhlau, Op. 20, to your liking.

#### HABIT IN STUDY AND TEACHING.

BY W EDANCIS GATES.

THE subject of habit formation is one of the most interesting in psychology, and one in which the musician is mightily interested, as a good part of his day's work consists of forming habits. What is playing or singing but the expression of musical thought through mediums that are the result of habits? Habit is the unconscious and accurate doing duced by hundreds of repetitions of conscious sponding drain upon the busy young teachers who are ing.—Wagner.

means of exercising their authority, and insist- actions, carefully directed by the mind. Correct trying to get a few thoughts from a great teacher during habit is the sine qua non of the musician. To achave not this advantage. One thing, do not be hasty quire it he spends tiresome hours, days, years. Let us look at this subject from several viewpoints.

In the first place, habits are more easily formed in youth than later. It is said a man's habits of life largely are fixed before he is twenty. It may be can along these lines, take the parents into your said that a musician generally has made himself whatever he is to be by the time he is twenty-five. Nearly all the great musicians had claim to that title by the time they had reached that age. When the student realizes these things, he becomes aware that he must work hard between the ages of eighteen and twenty-five—those years in which he would play rather than work. But it is the early worker who forms the habit.

Prof. James Writes: "The great thing in all education is to make the nervous system our ally instead of our enemy. The more detail of our daily life we hand over to the effortless custody of automatism, the more our higher powers will be set free for their own proper work." . How true this is of the musical life! Once the technical habit acquired, then the musical nature is free to express itself. There are habits of expression, of æsthetics to be acquired, otherwise our interpretations would be chaotic, bizarre, undignified, insane. Given care correct aim and pertinacity in the habit-forming days, the student need feel no alarm concerning the outcome; he will have made the most of himself.

#### Habit and Will Power.

It requires tenacity of will power to hold the mind and body to such a course of practice as will dig the habit-rut. The exercise of a faculty gives it strength. It lives by work. So the will becomes stronger until it is thoroughly reliable. This argument is one of the strongest reasons for the study of music by children. The parent who holds a child to his musical task is doing much more for his offspring than merely giving it an outlet for its musical nature; he is helping it form its character by means of will-exercise.

Every exception to the correct repetition that is to form the habit is a stumbling-block, a serious delay. Says James: "Each lapse is like the letting fall of a ball of string that one is winding. One slip undoes many turns." He adds: "Do more than you need. Do some things every day for the simple reason that you would rather not do them." to strengthen self-control. How vital these rules are in musical practice-in such matters as fingerings, for instance! Ten times right, two times wrong; what will be the thirteenth? But twelve times right-and the thirteenth is assured.

#### Scope of Habit.

Habit deals with larger things than the acquirement of technic. It is correct habit that takes one to the instrument for the day's work; habit that repeat it after you. Any simple song is suitable that is impels careful practice; habit that brings punctuwithin the compass of a child's voice, and is of such ality; habit that begets courtesy; habit that suggests the daily exercise; habit that causes hygienic living; habit that emphasizes careful eating and moderate drinking, plentiful sleeping-habit, habit, habit, "from the cradle to the grave," and fortunate is he who early lays the foundation of those habits which leave only cause for self-congratulation rather

#### THE NECESSITY OF A VACATION FOR MUSICIANS AND STUDENTS.

BY EDITH LINWOOD WYNN,

[The summer-time is usually the period in which musicians who are tied down by regular teaching and study seasons hope that contains the study which will average hope that their musicial course of study which will average for ward that the study of the

It is absolutely essential that all teachers who have large classes during the year should take some form of vacation during the summer. There are a few who, because of superior constitutions, can teach throughout the summer with no serious injury to themselves. out the summer warm to the summer with the summer way. A the words in indissoluble bonds, for music and words drain upon the health of the teacher means a correctant upon the health of the teacher means a correctant warms.

a period of six or eight weeks.

City teachers say that the teaching season is growing shorter each year, hence it is necessary to do some supplementary work during the summer months in order to meet the needs of teachers who, being remote from city centres, desire to add to their teaching repertoires. Many of these teachers who desire lessons do not play, have not played for years, hence their work can only be of the pedagogic or interpretive kind. Some artists who do play spend six weeks during the summer reviewing and playing teaching works for teachers who have not played for years, yet who are sound and logical thinkers and, in the main, good taskmasters.

Abroad we could find very few teachers who would or could conduct these interpretive classes with beneficial results. The question, "What shall I teach?" is of more importance, it seems, in our rushing American life, than "How shall I teach it?"

#### The American "Rush" in Music.

What a mad rush we live in! No one realizes it more than the overworked music teacher, and yet our restless American life exacts much even from the most sensible. I am reminded of a misspent summer in Europe. Three or four pupils accompanied me. They were worn out and I was exceedingly tired from the year's work. The opportunity came to study with a celebrated teacher. He had a few weeks before managed a great festival in Berlin. I do not think that he played one note of the three octave scales in time and I most certainly did not. Temperamentally we were like circular saws. You know the result. Nothing was accomplished and I returned to America in a dangerous nervous condition for my winter's work. I recall also that several of my friends who had journeyed far to study with Professor Raif missed that great opportunity that summer because of his illness

To all American students who believe that a European summer will give them an equivalent of several years of American study I would say: It is not an easy thing for one who does not understand foreign languages and the peculiar restless conditions of a short continental season to derive any benefit from such a trip. Your teacher is worn, jaded, irritable, entirely out of sympathy with your limitations and fully convinced that America is a land of musical ignorance. There are exceptions to all rules.

#### Summer Study Abroad.

Certain distinguished Parisian, as well as Berlin, teachers have taught many Americans in the summer, but these pupils have invariably been concert players who had prepared for higher study and who knew how to practice. When you go to such teachers they will expect you to play, and play well. Frankly, great foreign teachers have no time for the drudgery and routine of teaching. They have fine assistants and I recall that a plain, simple German woman who had been the assistant of a celebrated Berlin piano teacher for years taught so well that many of my friends preferred to go over their teaching repertoire with her. A vacation of study in Berlin or Paris is no vacation at all. A summer vacation in Prague is madness.

#### Nervous Teachers Must Rest.

Teachers with nerves so tense that the snapping of a violin string or the moving of a chair sends them into semi-hysterics have no right to use a summer vacation for severe and exacting study. The teacher who practices very seldom during the year cannot begin six or seven hours of daily practice in the summer without serious detriment to health.

It is a wonderful thing to be able to cast off the load of care which seems to oppress us as the spring advances, and go to the woods and fields. And how little it costs after all yet how much a strenuous summer of hard study at home or abroad takes out of an already sapped constitution! I am a country woman. That may be the reason why I like the "camp idea," which, since it offers tired teachers a means of recreation and fellowship, is ideal, especially if the members are not neurotic.

Music, if it is to be seriously cared for, if it is to have any relation to the deeper interests of life, must be in close relation to feeling; it must be wedded to

## Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers By MR. PRESTON WARE OREM

#### RONDO IN D-W. A. MOZART.

CLASSICS of this type remind one of a beautiful piece of Dresden china or a miniature by Watteau, perfect in their artistic simplicity, refined and polished to a degree. The few detached pieces and movements for pianoforte of Mozart, aside from his sonatas, are nearly all of rare interest and beauty, Of these the "Rondo in D" is one of the most noted. It is to be found on the recital programs of many great artists and it is widely used in teaching. It is one of the most striking examples in existence of the form known as the "sonata rondo." Briefly speaking, a "rondo" is a form of musical composition in which the first or principal theme reappears after each new theme. There are usually three or more themes, each in a related key. There are various elaborations of the rondo, of which one of the most interesting is the "sonata rondo." This form partakes of the characteristics both of the rondo and of the "sonata-form," the second theme also reappearing after the final reappearance of the first theme. Curiously enough in Mozart's "Rondo in D" there is but one principal theme, which by changes in key and in treatment is made to do duty for all three themes; and yet there is no sense of monotony. The complete first theme (key of D) ends at the sixteenth measure of the piece and is followed by a subsidiary phrase of four measures in the same key. Then follows an "episode" modulating to the dominant (key of A), in which key the principal theme is again introduced at the thirty-sixth measure. After seven measures the principal theme is transferred to the left hand, followed by a "coda" leading to the double-bar with repeat sign. This completes the "exposition" socalled. Following this is an elaborate and ingenious "development" or "working-out" section, taking the place of a third theme, fragments of the principal theme and its subsidiary being introduced. At the eleventh measure after the double-bar the principal theme appears in the key of G, and again, closing the "development," it appears at the thirty-sixth measure from the double-bar in its original form in the key of D. After eight measures it is changed to the parallel minor (D minor), modulating in the course of nine measures more to F major. Fourteen measures further on the principal theme again appears in the key of D, transferred to the left hand. Then follows an elaborate "coda" or "conclusion" at the close of which the piece quietly dies away in a pianissimo ending, by means of interrupted fragments of the first theme. This piece must be played with the utmost finish, delicacy and precision, chiefly employing a light finger touch. The correct execution of the various embellishments will be found in the foot notes. The accompanying figures in either hand must always be subordinated to the melody, furnishing merely a harmonic background. The melodic portions throughout must be delivered expressively and in the singing style. All marks of phrasing and dynamics must be strictly observed. Too much pains cannot be taken with this delightful masterpiece.

#### SAILORS' SONG AND HORNPIPE-C. KOELLING.

A vigorous characteristic piece, full of the flavor of the sea. It is divided into two principal movements: the "Sailors' Song" in G minor, and the "Hornpipe" in G major. The first movement suggests a capstan chorus, the nautical name for which s "chanty," sung while the anchor is being weighed. This movement must be played in a bluff and energetic manner, the heavy chords strongly marked. To this the "Hornpipe" furnishes a strong contrast. A hornpipe was originally an old English dance, named after an obsolete musical instrument. In modern times the term is almost exclusively applied to the characteristic sailor's dance, which is usually a quick 2-4 movement. Mr. Koelling has caught the peculiar rythmic swing very aptly. Play this movement in a sprightly manner accenting the first beat in each measure rather strongly, the accompaniment staccato. Attention is called to the "boatswain's call" beginning in the twenty-eighth meas- ody must be well brought out by the thumb, the

ure of this movement, a reminiscence of the similar passage in Wagner's "Flying Dutchman." This is passage in Wagner's "Flying Dutchman." This is followed by a very pretty theme suggesting a love song. In the "finale" the two principal themes are cleverly combined to form a brilliant "coda" or con-

#### SUN SHOWER, CAPRICE-F. P. ATHERTON.

This is a clever and showy drawing-room piece by a promising American composer. It is of the type popularized by Kirchner's "Album Leaf" and Wollenhaupt's "Morceau Caracteristique," but it has a freshness, vigor and originality of treatment all its own. This piece demands clean and accurate fingerwork. There should be no blurring, and the numerous staccato marks should be duly observed. The flowing melody of the middle section should stand out well against the sycopated accompaniment. The fingering throughout is very accurately indicated and should be strictly followed. The entire rendition should be vivacious and buoyant, in keeping with the character of the piece.

#### CECILIA WALTZ-PHILIE.

THIS is a drawing-room waltz in the modern French style. While not primarily intended for this purpose, its steadiness of movement and gracefulness render it possible to be used for dancing purposes. Practically all composers since Beethoven have at one time or another been attracted to the waltz rhythm and have idealized it in various forms. Among these Chopin stands preëminent, his waltzes serving as a model for all succeeding composers. Among contemporary writers the French seem most successful in their treatment of the waltz. Philie's 'Cecilia" is a good example of this type. It should be played with grace and abandon. The principal theme is to be sung in the manner of a baritone or 'cello solo with breadth of phrasing and large

#### HOMEWARD MARCH-LINDSAY.

America is gradually developing a series of beautiful and expressive folk-songs, second to none in their sympathetic and appealing qualities. One of the most touching of these is "My Old Kentucky Home." In the clever little march movement now under consideration this melody is very happily introduced in the "Trio." The tendency to employ the folk tunes as the basis for musical composition is a healthy and commendable one, which should gradually be extended to larger and more important works. "Homeward March" is an interesting teachworks. Homeward waren is an interesting teaching piece which will repay careful study. It must be played with exactitude of rhythm and rather in the military manner. The "Trio" introducing "Kentucky Home" should be played with much expres-

#### MERRY GAMES WALTZ-G. B. FRATE.

THIS is an agreeable little teaching or recreation piece presenting several original features. Although this piece is very easy to play there is considerable variety in the harmonies, more than is usually found in pieces of this class. The theme of the Trio, assigned to the left hand, is a pleasing and interesting feature. In teaching this piece, stress must be laid on the steady swing and firm accentuation of the waltz rhythm. In all such pieces it is advisable to strive for almost automatic precision.

#### SPRING'S GREETING (FOR THE LEFT HAND ALONE)-F. HUMMEI.

PIECES for the left hand alone are much in vogue at present. They are found upon many recital programs, both of artists and students. While somewhat in the nature of a display these pieces nevertheless serve a good purpose (the development of the left hand), and many of them possess real artistic merit aside from the ingenuity of their construction. Moreover, these pieces depend very largely for their successful performance upon the ready and skillful manipulation of the damper pedal. Hummel's "Love's Greeting" is a very good specimen of a left hand solo of intermediate grade. The mel-

remaining voices being slightly subordinated. leaps from the bass to the treble and back must be swiftly and neatly executed. The pedal markings must be strictly observed throughout. A character istic feature of this tuneful and well-harmonized number is the continual occurrence of the augmented fifth (C-G sharp). It imparts a plaintive and appealing quality to the melody which could be gained

#### BLOW BUGLES!-R. DE VILLAC.

This is a very easy, but decidedly attractive little piece for young players. The imitation of a bugle call should prove interesting and instructive as well It is far more satisfactory to use characteristic pieces with young students than dry and colorless studies

### THE PAPER CHASE-PAUL LAWSON.

This is another easy teaching piece, rather more This is another easy teaching piece, rather more advanced than the preceding. It furnishes good drill in elementary scale playing and in the *legato* and staccato. This piece should be played in an animate manner, with firm touch and steady accentuation.

## FUNERAL MARCH (FOUR HANDS)-MEN-

THIS is one of the most noted of all funeral marches. It was one of the numbers selected to be played at Mendelssohn's own funeral, the orchestration being made by his friend and former teacher. Moscheles. This piece is one of the celebrated "songs without words," a form of which Mendels sohn is practically the inventor. As arranged for four hands the "Funeral March" gains much in breadth and sonority. It must be played firmly and steadily. Several rhythmic problems are presented, particularly the triplets in thirty-second notes representing "trumpet calls." These must be delivered crisply and with mathematical precision.

## FLYING DOVES (FOUR HANDS)-C. HEINS.

This is a lively little galop, very easy to play, but brilliant and effective nevertheless. If possible it should be played up to the indicated metronome time, well accentuated and with full, round tone.

## HOMAGE TO GRIEG, MELODY (PIPE ORGAN)—GEO. E. WHITING.

A NEW and striking number for the organ, rich in melodic invention and harmonic treatment. It is taken from Mr. Whiting's "Progressive Studies," recently published. This number may be used as a voluntary for church service, serving either as a prelude or offertory. It should also prove useful and popular as a recital piece. The registration given is for a three-manual organ, but with very little adaptation the piece may be effectively handled on a two-manual instrument. The composer's ideas and color scheme should be carried out as closely as possible, according to the printed directions. This whole number requires neat and tasteful playing. The tempo should be a trifle free, not too rigid. Make a strong contrast between the principal theme played on a solo manual and the quaint and pastoral middle section with its chromatic harmonies and sequential effects.

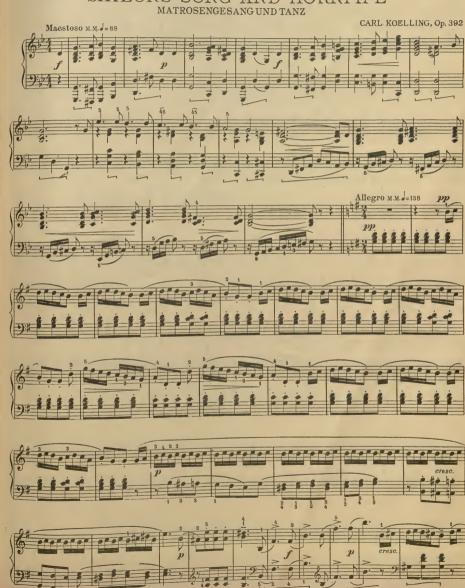
## TENDER AVOWAL (VIOLIN AND PIANO)-ENGELMANN-DRESSLER.

This is a bright, melodious and very entertaining number for the violin. It was originally written as a piano solo, in which form it has been a decided success. Its adaptability for the violin happened to appeal to the veteran musician and composer, Wm. Dressler, hence its appearance in its present form-This piece is of the modern intermezzo type, and as arranged by Mr. Dressler it is rather more than a violin solo with piano accompaniment. The two players should endeavor to establish a perfect,

#### THE VOCAL NUMBERS.

ANYTHINO new from the pen of Henry Parker is bound of prove of interest. This veteran composer has had many among settings of the families between versions. There are many settings of the families between the period of the families of the families of the families of the families and the period of the families of the families and the period of the composition of the families and a metric addition to the church singer's repertors.

## SAILORS' SONG AND HORNPIPE







Vivace M. M. . = 152

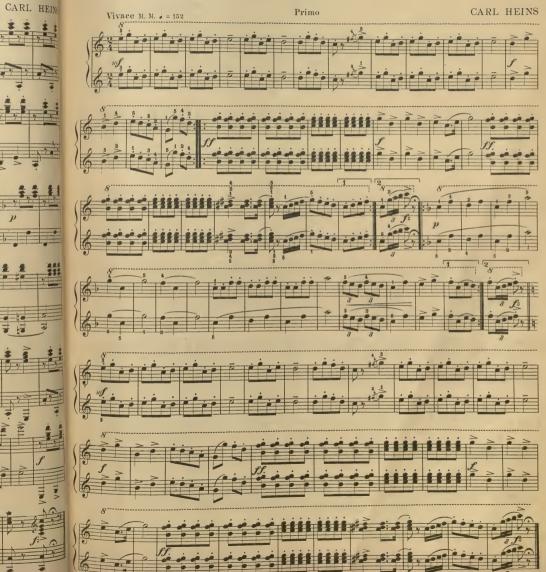
FLYING DOVES

GALOP

Secondo

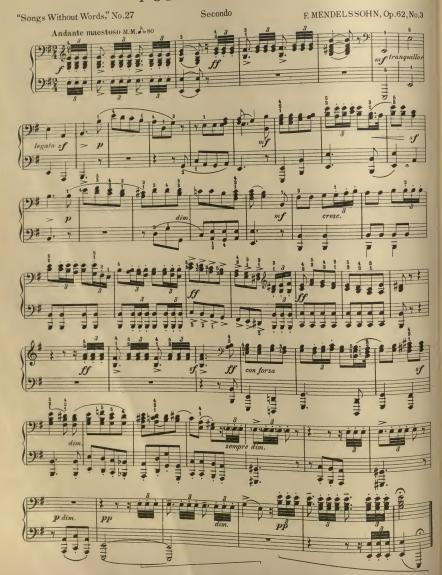
## FLYING DOVES

GALOP

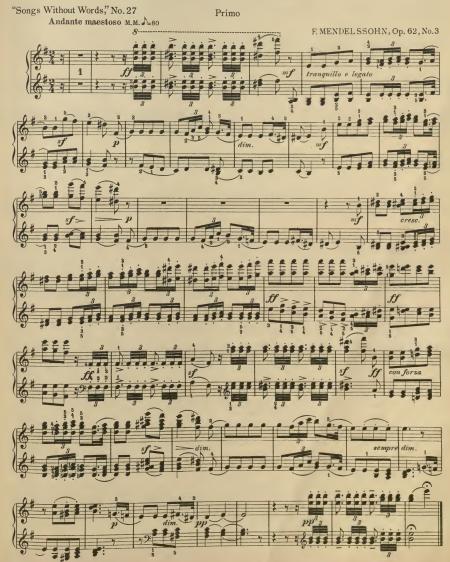


## FUNERAL MARCH

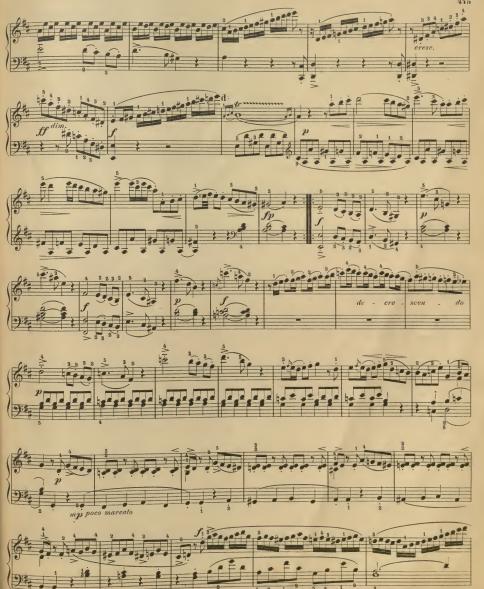
THE ETUDE



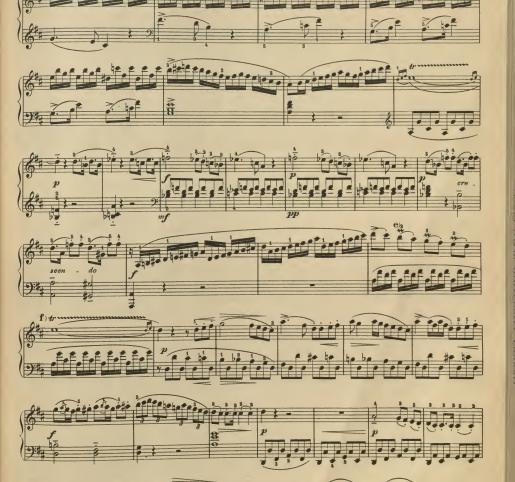
## FUNERAL MARCH





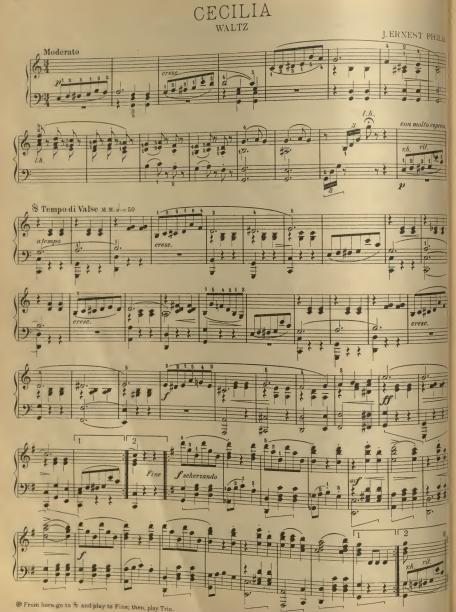


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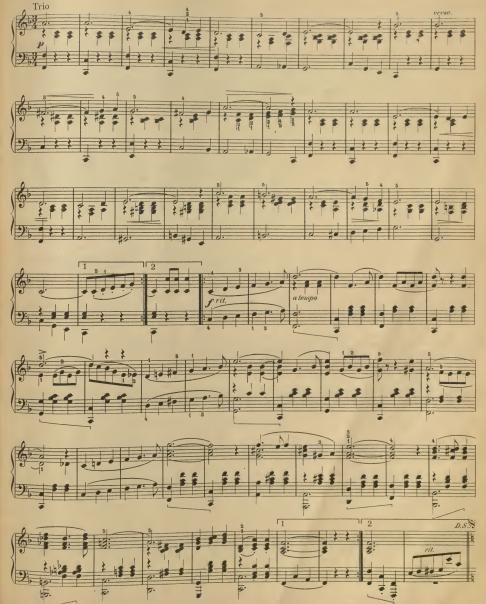




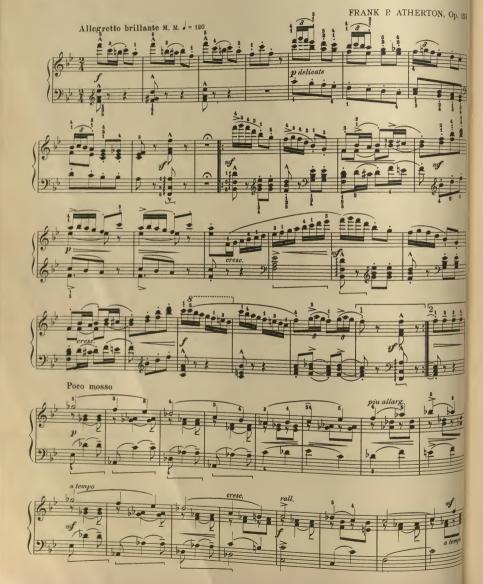
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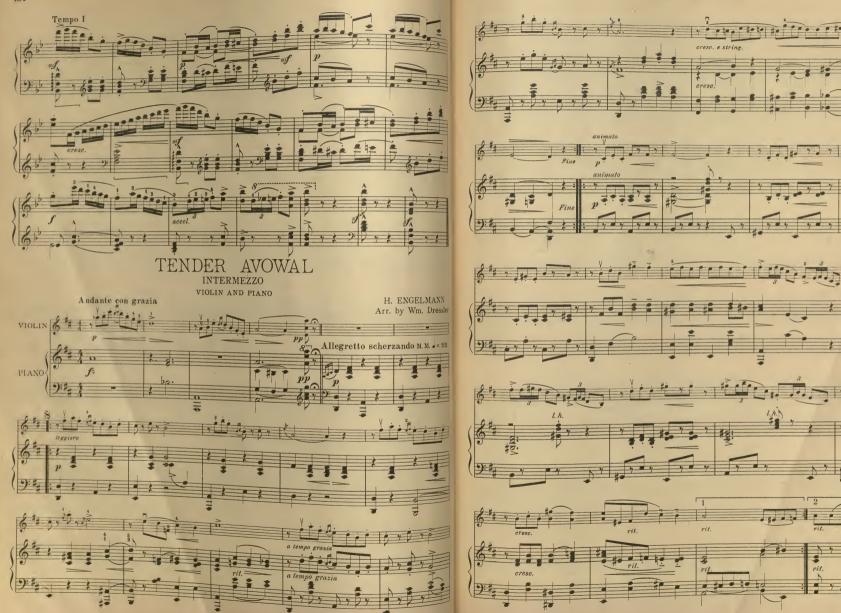
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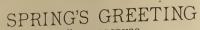


## SUN SHOWER

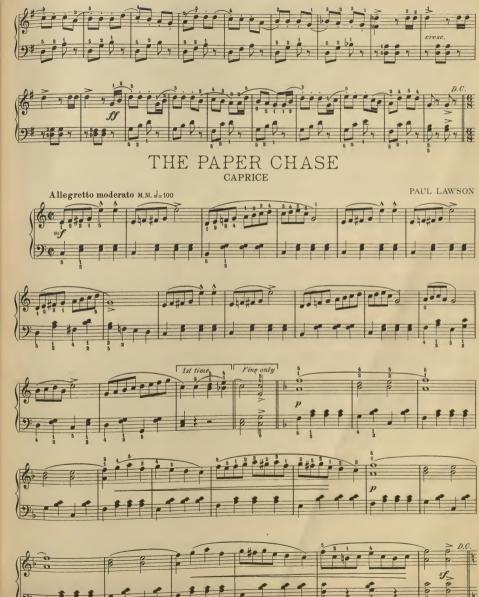








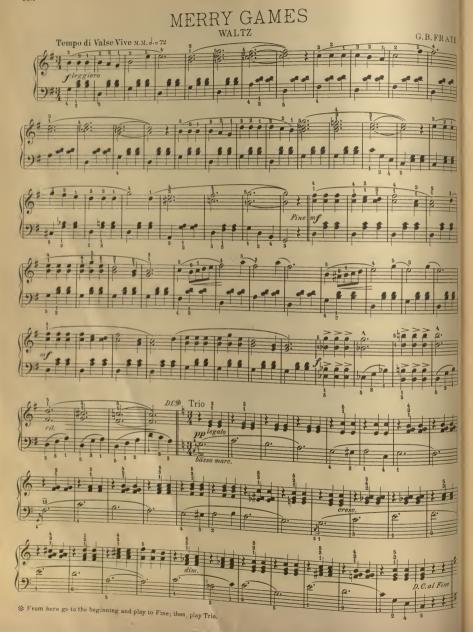




## NEARER, MY GOD, TO THEE.

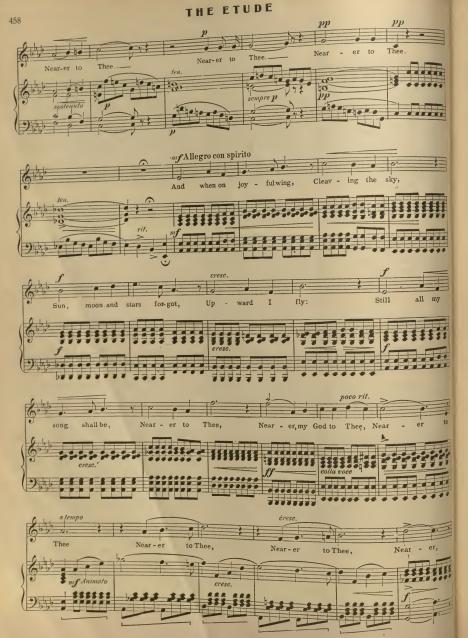
SACRED SONG

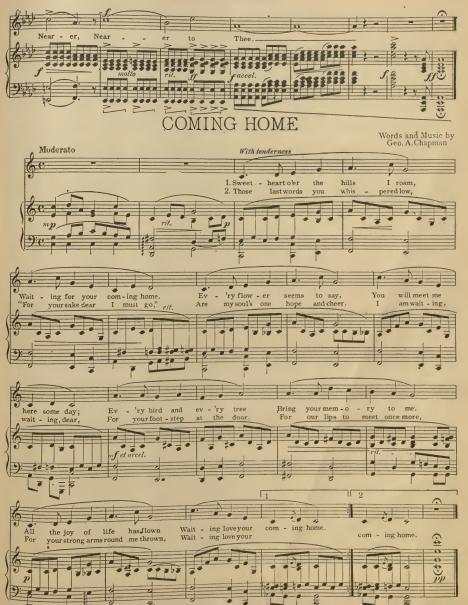












Prepare

Sw. Oboe, Fl. 4ft.

Gt. F1. 8ft.

Ch. Viola 8ft.

## HOMAGE TO GRIEG

MELODY

FOR THE PIPE ORGAN

GEO. E. WHITING











VOICE DEPARTMENT 0000

Edited Monthly by Experienced Specialists Editor for July, Mr. D. A. Clippinger

VOCAL METHODS.

BY D. A. CLIPPINGER

In is generally conceded that vocal ods as there are teachers. This includes the Italian method, for which many still have a strong commercial affection. Before a standard of vocal teaching can be established it will be necessary to find wherein these methods differ. Then, if and most difficult to induce all to use it.

It may be presumed that every teacher goes. believes he is right, and he is from his lieve in diaphragmatic breathing. Read musical taste. a large number of books and you will find quite a similarity in the discussions and will improve as the general average of exercises under the head of "Breath musical taste improves. This is in no sense Management." You will also find the discouraging, Musical taste is improving in belief about the functions of the larynx this country at a rapid rate, which makes mire, and it might be added what they and the vocal cavities very much the the outlook for better vocal teaching will do to one whom they do not ad-

At present there are very few teachers who would tell the pupil to hold his larynx in one position for all tones. Most teachers would tell him to forget his larynx in making up his vocal assets.

I imagine that the majority of teachers have ceased to insist on the tongue being held persistently down. The general drift of vocal teaching, judging from the books and magazine articles, is toward a more There is a strong inclination to recognize but are often misleading. the man behind the voice. The idea obtains more and more that singing is a ple all day long though he may not be question of mind rather than muscle. a successful teacher in the best accept-And yet no two people teach alike.

sults may be called his method, then there and more lasting impression on his teachers. Why is it?

so much in theory as in practice. Theoretically most teachers stand on about the the teacher. The human voice is the tion needs to be explained.

are still in doubt and he will be carried to enthusiastic pupils.

the limit of mathematics. The fact that s here that vocal methods differ.

Sometimes not enough attention is paid standpoint. Then the standpoint is to be to the individuality of the pupil, and in when long hair, a villainous temper considered. Leaving anatomy out of the the attempt to realize the teacher's con- and the odor of cigarettes have a comdiscussion, it is safe to say that the major- cept the voice is forced to do things which mercial value to the teacher. Among ity of teachers believe pretty much the are not natural to it and the effect is bad, the Americans who study in Europe same thing about vocal method up to a This great variety in musical taste makes such things are still the ear marks of certain point, namely, to where the tone it practically impossible for vocal teach- genius, but to those wise enough to begins. To specify, most teachers believe ers ever to reach more than a theoretical stay at home they have ceased to be in having the throat free. They believe agreement, and a theoretical agreement is otherwise than vulgar. In America the in perfect breath control as a basis for good tone production. Most of them become the follow the dictations of his only desirable following demand that

most honeful.

### INDIVIDUALITY.

BY D. A. CLIPPINGER,

It is not the purpose of this short discussion to tell what constitutes success. That is a most difficult thing to estimate in any instance. The external numane treatment of the vocal organs. indications are not necessarily reliable,

One may have his studio full of peoance of the term. Another may have If the way one goes about getting re- less business and yet leave a better ters into the proposition and the creed man and the others are not. But this tering to him is forgotten. This element is the taste of answer is very elastic. The explana-

the voice does respond to any and every habits of mind, constituting his indi-measure of success is impossible. feeling makes it possible for any musical viduality, will have either an attracting taste to leave an impression upon it. It or a repelling power. The impression the man leaves on those he meets has No two vocal teachers have exactly much to do with forming their decimethods differ. The belief is not without the same tone concept. No two singers sion when the time comes for them to foundation that there are as many meth-have. This is so well understood that it study. The teacher may not suspect need not be argued. What the teacher it, but his measure is being constantly tries to bring out in the voice is his own taken and very small things will often concept of tone quality, his own musical turn the vote against him. A beard taste. Tastes differ. They always have two days old has in more than one indiffered, they always will differ. The stance cost the teacher the influence wherein these methods differ. Then, if taste of one calls for a brilliant tone, and financial support of one of the possible, to decide which is best, and last That of another prefers a tone that is best families. To dispense with the more mellow and sympathetic. And so it ministrations of the tonsorial artist is at all times false economy

The day has gone by in this country the teacher must be at least externally The general average of vocal teaching a gentleman, and otherwise as far as

> There are daily examples of what people will do for one whom they admire. There is no doubt that individual traits make for success or tials. Without this combination of over-failure. I once knew a teacher to lose tones with the initial or fundamental, the a pupil for the trifling reason that before the first lesson was finished he tried to negotiate a small loan. happened to be the pupil and I argued to myself that if he did that every tone is almost infinite, but only a small time I should never be able to catch number of them can be heard by the up, so I retired from the situation. I is well to avoid one who spends his money before he earns it. Such a sessor to the field where a large quantity of husks are awaiting consumption.

#### A Great Discovery.

A new idea is oftentimes overwhelm-Same ground. It would not be difficult to have does he manage to fill his time and original, and he hastens to prowrite a creed to which they would subwhen others, possibly better musicians, claim it as such. Not infrequently the fundamental and upper partials brings us scribe. But the instant the pupil begins have little to do? The answer doubtidea is wrinkled and decrepit from age to the subject of sympathetic vibration. to sing an entirely different element en- less will be that he is a good business and overwork, but it is new and glit-

Many great discoveries in the realm of voice culture are of this variety. well as a string. This can be easily dem most wonderful thing in the world from A business education does not insure To be continually making great diswhatever standpoint it is considered, success. One of the flattest failures I coveries is a habit of mind of doubtful Unlike every other musical instrument it ever knew was a man who carried value. Original research is always to admits of almost infinite variety in tone diplomas from three prominent uni- be commended, but judgment should as the glass fills with water. The cavities quality. No other instrument is so closely versities. He was not a bad man be exercised in labeling the result of of the mouth and throat are no less susrelated to that intangible something we either. Technically he was equipped one's investigations. Most of us have ceptible to this tuning process and are call feeling. No other instrument can ex-Press such a wide range of feeling so un. He was a combination of encyclopedia ourselves with what has already been cavities act as resonators is well under erringly. No other instrument responds and reference library, but he was never discovered. This idea recalls the inso promptly to the will of the individual. known to earn over twelve dollars a ventor who worked out a mechanical of a tone generated by a tuning fork when If one wishes to study the voice scien-week. This man was a type which device certain to revolutionize one held in the open air and when held over a tifically he will find problems that never may be found in all professions, music branch of industry. He hied him to resonating tube or brought in contact have been solved and upon which he rot excepted. It is proof that mu-ther patent office only to find that with a sounding board.

Goodbless append the rest of his days, sickinship alone, although the first several hundred others had in the past. When we sing we sing into cavities, the will make the past of the control of the past of the control of the past. He will find problems in acoustics that requisite, will not draw a multitude of applied for a patent on the same not into the open air. If there were no

The habit of study may be carried No doubt most people have pecuto the point where the desire for liarities of which they are unconscious. knowledge completely absorbs the in- To say they are a part of one's disdividual and he loses all thought of or position and cannot be changed is a taste for giving out his knowledge to very foolish statement. There seems others. Such a self-centered individual to be the tendency in man as well as becomes most unattractive and has the lower animals to revert to a lower very little drawing power. He is type. To avoid this and move in the merely a receptacle for knowledge, other direction one must be connot a channel through which it flows, tinually revising and remodeling his If we follow this matter of success habits. While this is going on it will or failure to its last analysis we shall be well to remember that kindness, find it to be largely in the man aside gentleness and courtesy arc parts of from what he knows about music. His an individuality, without which a full

#### VOCAL RESONANCE.

BY D. A. CLIPPINGER.

How to develop the right kind of reso-

nance in the voice is a problem constantly confronting the vocal teacher. Resonance is the life of the tone, the vital spark, the carrying quality. It is that which makes the tone carry conviction. It makes the voice solid, compact, vibrant and yet sym-pathetic. It adds the quality of earnestness and sincerity to the tone, and without it no singer is properly equipped.

Let us not imagine that every voice which is not breathy possesses the true musical resonance. On the contrary we often hear voices that are so compact that they are piercing in quality. kind of resonance is almost as bad as its opposite, the breathy tone, for neither of them possesses the element of sympathy,

A short inquiry into the nature of reso nance will serve to elucidate the matter. First, the tones of the human voice, like the piano and most other instruments, are not simple but compound. That is the tone consists of a fundamental and a large number of overtones, or upper partone would be lacking in richness and would be somewhat of the nature of the

number of them can be heard by the



average ear. The first six overtones of the pitch C, second space, bass clef, are given above. with a little practice. Says Helmholtz "Musical tones which are accompanied by are about as many methods as there are pupils. But the teacher who has his ing, and when one is the object of such a moderately loud series of the lower par time well filled is, at least in his own a visitation he is convinced that it tial tones up to about the sixth partial The difference in vocal methods is not mind and in the minds of most people, came to him straight out of the un- (those given above) are more harmonious successful. For the present let that known, was never vouchsafed to and musical. Compared with simple tones be the standard. How does he do it? humanity before, hence is brand new they are rich and splendid." How to se-

> We shall remember that cavities have pitch no less than strings. We shall also remember that a cavity can be tuned as then striking it while water is poured into It will be seen that the pitch rise

would have but one quality and would be totally lacking in character such as we hear in the well produced voice. It would also be lacking in power.

ways, by the raising or lowering of the larynx, the various positions of the its pitch is often so slight that it can scarcely be detected with the eye. In order to gain this vocal reinforcement, this sympathetic resonance, there is, while avoid it. singing, a constant tuning of the vocal cavities that they may vibrate in sympathy with, and enlarge and enrich the tone originated by the vocal chords. As an illustration of this sing the pitch C, sound continually off the pitch. added line below, with good quality and

cending scale without in any way cliang- rid of it some helpful suggestions may ing the adjustment of the vocal cavities of may have the first tone right, but all the other tones of the sale will be imperfect serior quality. This is what is called singing to the control. A weakness of the other tones of the sale will be imperfect serior quality. This is what is called singing to the control. A weakness of the other tones of the sale will be imperfect sounds. throaty and elicits the warning cry of the diaphragm, or a wrong use of it where throaty and encus the warming cry of the diaphragin, or a wrong use of it where teacher, "relax." Thus it will be seen by the column of breath is not directed in "father." Here the mouth and success. But the very fact of his in that good tone production is impossible evenly and steadily against the vocal lower jaw must be perfectly loose, the experience puts him at a trementon without perfect freedom of lips, tongue, chords, will cause it. In such a case tongue lying flat in the mouth; in fact, disadvantage. Fifty vocal teachers lower jaw and larynx. At this point a the only thing to do is to learn how the lower teeth, tongue and lower lip each with his method under the & very common mistake occurs. In the to manage the breath. Then sing should move as one piece. effort to gain the necessary freedom by softly awhile and the voice will gradu- A hand glass is of considerable use student in search of a teacher a fem relaxation of the lips, lower jaw and ally right itself. larynx, the vocal chords also are relaxed. It is often the result of forcing the opened wide enough to admit two forms of bewilderment look existo such an extent that they vocalize imper-voice until the muscles controlling the fingers between the teeth, the lower peratingly simple. There is about the feetly and the tone is breathy.

a condition of the yocal chords. The in- tion is often visible to the eye. The shape assumed in smiling. It has a man in a millinery establishment and itial vibration, that is the vibration of the larynx may be seen vibrating during tendency to contract the throat, and asking him to put a price on women vocal chords which starts the sound waves, the emission of tone. The only cure also, with beginners, places the larynx hats. It is not at all surprising that must be pure and have a certain vitality for a case of this kind is rest and soft too high in the throat. which always accompanies their right singing.

the vibration is not sufficiently strong to soft palate, in which case its vibralater on, but no professor should give originate the harmonic overtones which tions interrupt the sound waves, and a lesson of more than thirty minutes' add to its richness and brilliancy, hence the result is a tremolo. Some light ex-duration, and the pupil should have no Helmholtz wisely says, "When the prime main where it belongs will usually dis- lesson. Over-practice is one of the feacher's worth. All he gets tone predominates the quality of the tone lose of such a case. It may result faults of students, and instead of adis rich but when the prime tone is not from bad voice placing. Many cases vancing themselves in their work they and this is not necessarily a relia is rich, out when the prime tone to the quality of tremolo are due to this cause alone, often fatigue the voice to such a de-indication of merit as a teacher. of the tone is poor." Neither must the There is more of acoustics involved gree that they have to leave off work student having little knowledge of vocal chords be pinched, but they must be in the production of a tone than most for two or three weeks before the subject cannot put the teacher on a

Reference has been made to the con- have pitch and can be tuned as cer- I advocate the "stroke of the vocal taste even if he could. The students are the could be a superior of the vocal taste even if he could. stant tuning of the vocal cavities while tainly as can strings. singing, in order that they may properly singing, in order that mey may properly 1 how are until the set quality and the greatest and queckest means of gaining a steady and weigh it in the numerical coordinates of the set quality and the greatest power and rescond attacks. Can this be done by con- with the least effort means that the exercise should be practiced under a Many young students will not set when the control of the will? No. Such scious direction of the will? No. Such cavifies of the mouth and throat are thoroughly competent teacher. As to scribe to this last statement, for the scious direction of the will? a thing is a manifest impossibility. Sup-vibrating in sympathy with the vocal registers, the high soprano voice has come with an overpowering confidence. a fining is a manufer any manufer and the chords, thereby greatly enlarging and no chest register, but other voices have in their sense of discrimination pose it should be attempted, now snatu me enforces, thereby greatly entarging and singer know whether or not he has suc-purifying the tone. This is impossible three registers—chest, medium and their ability to "look through" ceeded? Certainly not by a physical sen- if one sings with a rigid throat. I head. Mezzo sopranos and contraits teacher. They ask him questions the contraction of the c ashoth. The final appeal is to the ear, appear as the correct placing of the the preakest difficulty in passing would go well in the "pumpit sounds. The final appeal is to the ear, appear as the correct placing of the the preak. It is here, at the middle and depart satisfied they where takes the preakes a possible of the preak In view of this the tone concept, me voice was gained, sinst a singer may E, F or G, that the pupil has to see measure to the incin. thought of tone quality should be allowed have a bad tremole and not know it that there is no contraction of the factory thing is self-confidence. thought of tone quanty smouth be amount of the case of the contraction of the factory thing is self-connected to form the vocal cavities. This is will is most astonishing, and yet such is tube of the throat and no alteration of the factory thing is self-connected to form the case.

The most throat and no alteration of the factory thing is self-connected to form the case.

The most throat and no alteration of the factory thing is self-connected to form the case.

The most throat and no alteration of the factory thing is self-connected to form the case.

THE TREMOLO.

BY D. A. CLIPPINGER.

slight unsteadiness of the tone, but morning. the longer it is persevered in the worse the longer it is persevered in the worse to get over breaks, the secret lies in a every note of the scale, not taking the

resonance. Then, without changing the it with the idea of making the voice open throat and mouth, and proper form of the mouth and throat, sing the C emotional and dramatic. No greater action of breath on the vocal chords. an octave higher. It will be seen that the error could be made. It never has the Ninety-nine out of every hundred quality is thin and unmusical. Now sing true emotional ring, and the best that pupils in commencing to sing contract this same upper C with good quality and can be said of it is that it indicates a the muscles of the throat, thereby then without change of position sing the certain slushy sentimentality that is emitting a guttural or throaty tone, octave below. The tone will be hollow the direct opposite of real art. To whereas it is the vocal chords alone those who have it from choice, no more which are to be contracted. As to The singer who takes a certain position need be said. To those who have it quality, the cavities of the mouth and of the mouth and throat and sings an as against their will and who wish to be nostrils give resonance and brightness, and women are confronted with the

Pure resonance is impossible with such no longer hold it steady. This condi-

tion. It is sometimes caused by a weak- three or four times a day, is enough half of teachers and finally decide.

If the vocal chords are over-relaxed ness of the muscles controlling the at the start. This may be increased the least desirable one of the lot. is dull and characterless. For, as ercises training the soft palate to reso vitalized that the breath may be con- people suspect. When one sings he vocal chords regain their normal witness stand and find out what verted into perfectly formed sound waves. sings into cavities, and these cavities condition.

The test of it all is how have seen many cases of tremolo dis- have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have the greatest difficulty in passing would go well in the "fluony Colors have th

nroat riour rigology.

The development of the voice for puramote incomprehensible that anything to "aw" and allowing the larynx to stands for outside of music. What some of singing is rather a development so noticeable as a tremolo should be slightly fell trained. Fell trained to stands for outside of music. What

of right direction and the consequences. The teacher who encourages it is notes, viz, d r, r m, m f, etc, and next ject. The inspiration that consequence pure musical tones. But Sooner or later they will see the missextended to the misses of the sounds of the sounds

VOICE PRODUCTION.

BY EDWIN HOLLAND.

voice. Although it is affected by many breath, in the same quality of it singers, it is at all times and in all thrown back, chest expanded, mouth to each vowel with learny held singers, it is at all times and in all thrown back, chest expanded, mouth to each vowel with learny held. singers, it is at an times and in all the same position. The tongue shoulders not raised. In letting the same position. The tongue should be down as the same position. The tongue should be should lower jaw. However, the change required in the form of the cavity to alter supplies and the same position. The tongue single course in the same position. The tongue single cavity to alter supplies and the same position and the raised for "a" and the same position. putable evidence of weakness some man in the same plantage of all in, while With "o" and "u" the lips should be where, and no singer of good taste abdomen be allowed to fall in, while With "o" and "u" the lips should be will use it if he knows it and can the chest should remain steady. This protruded. exercise should be practiced for several avoid it.

Its first appearance is usually a months for ten or fifteen minutes every the same tone on to the others; the

> perfectly loose throat and jaw, tongue extreme notes at first, but keeping to Young singers oftentimes cultivate lissom and lying flat in the mouth, the middle of the voice.—Simil

in practice. The mouth should be of bewilderment which makes all other larynx become so wcakened they can teeth being covered by the lower lip. same element of certainty in his selections are the same element of certainty in his selection.

chords" (coup de glotte) as the best can only take what the teacher st Placing the tone so that one gets and quickest means of gaining a steady and weigh it in the balance d do unerringy it life concept is correct often the cause.

the position of the larynx, and by are a few things the students and the singer has learned to free his voice, for valid reasons, but it seems rounding of the voice of the larynx, and by are a few things the students through the position of the larynx, and by are a few things the students that the larynx is a few things the students are the larynx, and by are a few things the students that the larynx is a few things the students are the larynx in the larynx is a few things the students are the larynx in the laryn the position of the larynx, and by are a few things the student will be compared the larynx and by are a few things the student will be compared the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by are a few things the student will be compared to the larynx and by the larynx are a few things the student will be compared to the larynx and by the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student will be compared to the larynx are a few things the student w voice, for valid reasons, but it seems rounding of the vowel on the note E self. It will be wise to know what almost incomprehensible that anothing The development of the voice for pure annous monopreneusing untarnything to "aw" and allowing the larynx to stands for outside of music poses of singing is rather a development so noticeable as a tremolo should be slightly fall instead of rising, the break ideals are. What his attitude is of musical taste than of muscles or phys-unknown to its possessor. The singer will in time be united. After the atlife as well as toward musiciral orocesses. It is a development of who knowingly cultivates the tremolotack the next music. of musical taste train to musicise or pays. Grandon to its possessor. The singer will in time be united. After the at-life as well as toward musicial processor. It is a development of who knowingly evolutivates the tremolo the right idea, the right concept, the sense is guided by a false artistic serse. ical processes. It is a development of two knowingly cumvates the fremoto tack the next study should be sus- are many other things involved the right idea, the right concept, the sense is guided by a false artistic sense.

of right direction and the consciousness The teacher who encourages it is notes, viz., dr., r.m., m f, etc., and next ject. The inspiration that cometing the processes in the results of the processes.

difficult on account of the usual tend ency to place an "e" at the end both. The same fault occurs in clo ing the jaw at the end of the word in also be lacking in power.

The tremolo is a vocal affliction. It

To obtain correct breathing, expand of the work abdomen while taking a deep practice of yowers of the same quality of targets. The tremolo is a vocal affliction. It

To obtain correct breathing, expand of the work abdomen while taking a deep practice of yowels should be well says, by the raising or lowering of the two cash would be well to each wowel with the same quality of targets.

Find out your good vowel and con-

WHAT CONSTITUTES GOOD TEACHING.

BY D. A. CLIPPINGER,

Every year thousands of young mer guise of his personality, offer to the students oftentimes call on anywhere Ten or fifteen minutes at a time, from a half dozen to a dozen and a

#### Selecting a Teacher.

In making these short calls the knows. It would be in questional

never produce pure missest somes our source or mass may not be use misses etc. After a period of study of ex-with these to guide his efforts the coming take, and much valuable time and labor ereises the sounds should be equalized greatest value. The mental atmospheric musical tone will be required to correct it— up the scale. of the teacher is as important 2 In vowel practice, "a" and "i" are technical knowledge and should judgment.

teacher never finds it necessary to tear them. down the rest of the profession in order to build himself up, neither does he find it necessary to offer extraordinary inducements in the way of a reduced tuition in order to secure the pupil.

The good teacher is conservative. He will not encourage the pupil beyond what he feels sure he will be able to realize. He will not promise him a marvelous career with unlimited fame, honor and riches as his portion when there is nothing in evidence upon which to base such a prediction. Such things have been known to occur in cases of financial stringency. The good teacher will never make extravagant promises. He will not agree to do certain things within a certain length of time, for he knows that progress depends upon the mental nakeup of the pupil, in the creation of which he had no part.

He will have no short cuts. No fads, is not likely to have made any marvelhinking and right living.

for his pupils, and the success of his imagine they have a bass quality. A base most sensible thing is to study a few

#### THE DESIRE TO SING.

BY D. A. CLIPPINGER.

is as old as the race and is the heritage of each generation. It began at a time ture of man, and doubtless there never avoid it. has been a time in his history when man has not been impelled to express his feelings, however simple, through some form of vocal utterance.

To-day the desire to sing is as fundamental as any other human faculty, and its development is as necessary and imporlant. Nothing is more natural in times of great emotional excitement or mental exaltation than to burst into song. At such times it offers the only adequate means of expression. It should at all times receive the highest cultivation.

#### Examination of the Voice.

of collateral considerations; such as answered. On the other hand pupils have "What kind of voice have 1?" "Is it high what they think are valid reasons for ask"What kind of voice have 1?" "Is it high what they think are valid reasons for ask"Is it, and they do not have not been as the commercial in"Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the property of the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly, the notes "Is it is the piece be phrased rightly the piece b "Is it best adapted to choir, concert, stinct usually comes with the first set of oratorio or opera?" The next step is a teeth, hence it is only natural they should call on a vocal teacher to have the voice wish to know ahout when they may exrited, and he by the voice wish to know about water may be returned to the investment of with the piece was rited, and he by reason of his large pet returns on the investment of with the piece was not, like that of the modern, to capable had been attained—pathos to take the manuser in which the manuser in which a contract the rite of the modern to the piece was not the contract the rite of the modern to the piece was not appeared to take the manuser in which a contract the rite of the modern to the piece was not like that of the modern, to capable had been attained—pathos to take the manuser in which a contract the rite of the modern to the piece was not like the rite of the modern.

ceive far more consideration than it compelling the dealer to specify how long. The question implies a misconception of acquaintance with all the resources, all usually does. To allow oneself to be they will wear without knowing what use the meaning of the verb "to teach." the defects, all the characteristics of usually affiled with mental poison in order to is to be made of them. But to return; From the way it is: ked one is often led this voice which he had himself destudy with one whose only equipment the teacher can answer all the questions to believe that in the mind of the pupil veloped out of its germ, equalized, is high technical proficiency is doubtful except the last three. They cannot be progress depends entirely upon the patched up, moulded into homogeneous ognetic. There are some other things the If the teacher be wise in his day and singers and students of singing never knowledge he gradually shared with his There are some of the control of the

#### To Classify the Voice,

vocalize a few minutes with different vowels it should not be difficult to tell whether the voice is soprano, mezzosoprano, alto, tenor, baritone or bass. No. matter how crude the voice may be it will be almost certain to reveal its real character in some way. There is no reason why there should be argument or variety of opinion on the matter. One thing decides it, namely, quality. Young teachers sometimes allow compass to influence their decision, but compass has nothing whatever to do with it. If the same pitch be played on a violin, a flute, and a clarinet, the instruments will be easily distinguishable because each has a quality distinct from the others. It is the same with voices. Baritone is a quality. Soprano is a quality, etc.

formulas, or condensed methods. He not sopranos because they sing in the soprano compass. It is not uncommon to ous discoveries. The most important find a baritone with a compass as high as discovery he is likely to have made is most tenors, but a tenor compass does not in a very short time, in most instances that musicianship, high ideals, a con-necessarily mean a tenor voice. Wrong at once, the possibilities of the voice. The stant taste for study, and a good altone production is another thing which is general makeup of the voice as to comlowance of common sense are the likely to mislead in classifying the voice. pass, volume, timbre, etc., will show teacher's most valuable assets. All This is quite common among baritones. whether it is best adapted to opera, oragood teaching is in the line of right In the effort to sound like a bass they torio, concert or parlor singing. But how form the habit of depressing the larynx long it will take may as well be left unthinking and right flying.

The good teacher knows this. He knows that these things mean success voice sounds big and hollow and they usually achieve the greatest success. quality more nearly expresses it. When they are shown the right manner of prohase quality.

register are often mistaken for altos. Not from the teacher and what the teacher having developed the upper registers they may rightfully expect from him. He will find it easier and more effective to sing learn that his growth depends upon him-Almost every one at some time in his life has the desire to sing. This desire do this the weaker the upper voice becomes, until finally they have practically him how to do his work, not to do it for nothing left but the chest register, and him. He will learn to respect the one when humanity was not the complex what might have been a beautiful soprano who succeeds in making him work for proposition it is at present. The instinct has dwindled to a few strident chest tones himself, not the one who tries to save for expression is fundamental in the na- which no one will listen to if he can him from it. He will learn that educa-

sidered in reaching a decision.

#### How Long Will it Take?

It always has been asked. It always will to find out. be asked. There is no reason why it The desire to sing brings with it a host should be asked for it never can be

This is like buying a pair of shoes and fuses to be bound by such limitations. familiarity of years, the most intimate into uncouth melody."

prophesied with any degree of accuracy, teacher. I fancy a large majority of existence, nay, almost created; and this After the teacher has heard the pupil them approach the subject in exactly the different to the physiological structure same way.

As the problem presents itself to the supremely indifferent to the qualities of cacher it is entirely a question of pupil. the voice in the abstract, about which The teacher knows how the tone should modern teachers know so much with so be made, how the song should be sung. much certainty. Music masters did not The pupil does not know, hence he is the study anatomy and write books, like problem. How rapidly he will absorb the Signor Corelli's 'Cronaca di un Respiro,' which his Creator rather than his teacher ing how to open their mouths the is responsible.

this ought to be said: The pupil should It is not unusual to find altos that sing the pupil worse before it makes him betno good unless it first make him sick.

ducing the tone they find they have no He will discover the functions of both teacher and pupil and their relation. He Sopranos who happen to have a chest will learn what he may rightfully expect tion is from within, not from without, Anyone who knows the quality of the That it is a development of the right different voices need make no mistake in concept. He will learn what constitutes classification. If the pupil has but five progress. He will learn that improvement classingation. If the pupir has but live progress, He will learn that improvement tones he can sing, the practiced car will means a constantly enlarging apprecia-detect in those tones the makeup of the tion of what is beautiful and true. He vocal instrument; in other words, the will learn the meaning of musical taste quality it will produce when its action is and recall with many blushes and palpitanormal. Its compass need not be con- tions the way he did things in the beginning, meanwhile praying earnestly that no one else may remember it. By this time he will know whether he wants to be a professional musician, an amateur or This question is eternal. It never ends. a business man. There is no other way

BY VERNON LEE.

to take up each of the above interrogatory mand and knowing the rate of tuition teach the manner in which a certain emanating directly from the music itmodify and develop it in florid counter they wish to know whether or not they number of pieces should be sung; its self; for we must remember that as we point. Then by way of finishing "strong" will reach the goal before they reach the une-honored, time-worn dissonances that defy resolution are introduced,
The world simplify things greatly if this state of the world simplify things greatly in the world simplify the first reading, to give to any song in any eighteenth century was eminently musi-

fallacy. If it be entirely a question of and mechanism of his own voice. Of teacher, then all the pupils of any one his voice and of his own voice; for the teacher would sing equally well. But they singers and singing-masters of the do not and never will, because no two of eighteenth century was supremely inof the vocal organs, as they were

truths of singing depends upon things for teaching boys and girls scarcely knowexact structure and functions of all the It is useless for the teacher to fix upon minute parts of chest and throat cona definite period of study for any pupil. nected with the emission of the voice; At best it could only be speculative. But they were satisfied with getting out a good voice, they cared not out of what improve from the beginning. At the end interior organs. Mancini, who piqued of the first lesson he should do some himself upon being a learned man, thing, however small it may be, better never got further than the palate, the than when he began the lesson. I have windpipe, and the lungs in his knowlno confidence in the system that makes edge of vocal anatomy. The mechanism which was studied was not that of higher than some sopranos. But they are ter. It is too much like the old medical the throat, but of the voice; instead of theory that medicine will do the patient looking into the sound-producing apparatus, the singing-masters of the Any competent singing teacher can tell eighteenth century listened to the sound itself; they corrected and developed the voice, but ignored the organs which produce it, persuaded of the fact (so often overlooked in our scientific generation) that as long as the action be

good, the machine may be left to itself. "In perfect harmony, with this empirical indifference to general theories about the voice was the indifference of the singers and singing-masters of the eighteenth century to general theories concerning expression and dramatic fit ness. Tosi and Mancini seem perfectly unconscious of the existence of either they say, at most, that recitatives should be delivered in accordance with the sense of the words; and once or twice let drop a few remarks about moving an audience to tears; but further they de not trouble themselves about expression or pathos, just as they limit their remarks about dramatic impersonation to recommending singers to try and look dismal if the situation be dismal. and vice versa, and to observing that a performer ought, when another character is narrating anything of importance, to show by his face and gestures that he is really listening to his companion. For the study of vocal expression and vocal pathos was not a separate thing, as it is with us.

"For, whereas nowadays expression and pathos are something quite apart from the mere music, a spirit requiring to be infused into it, either boisterousl convulsing and breaking the musical forms, or languidly dragging them out of all shape; expression in the days of good singing was enclosed in the music itself, it was the very ripeness of the delicately marked, the whole artistically graduated, and the greatest amount of

things right"-or at least as near "right" cent and emphasis of individual tones or

because they play the piano and possibly of melodic phrases. teach some, are commissioned and practically obliged to "take" the pipe organ in Piano Study Should Preface Organ church because there is no one else to

any preparation for the undertaking or not is a matter of minor consideration. It is my desire to draw some of the large number of players from this class into the ranks of those who, because of a deliberate purpose and irresistible ambition to play, determine to do things right and excel in the undertaking.

study and the ordinary duties of plain church service playing. Along these lines grade in piano are as follows:

The organ makes great demands upon the fingers and is, in a way, more exacting than the piano upon the discriminating sense of the player with regard to tone and time values. Many contradictory opinions have been expressed and much at 120 H.S. confusing advice given as to the injurious effect of organ playing upon the pianist. and conversely the evil consequences of plano playing to the control of the vigal.

The truth is not far from this: that who ever plays the organ without having made octave, in J and A too.

Octave scales, In J and A too.

Octave unless time is taken to acquire these fun. Op. 47 (selections). Bertini, Op. 29. and simple, with metronomically timed in F minor. Rheinberger, ambels time it basen to begin each time. Op. 44. (Section 1972) and simple, with metronomically timed in F minor. Adamental principles of touch the finer. Doring, Octave Studies, Op. 24. Nos. 1-7. movements, attention will be given to Pastorale. Merkel, Sonata effects of organ playing and steady de- Czerny, School of Velocity, bk. I (selection of the use of (a) alternate feet, (b) cross- minor. Guilmant, Sonata III,

lievers in the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of "doing study of true expression in phrasing as the general principle of true expression in phrasing as the general principle of true expre

## Study.

All this work should be regarded as often, that the regular organist marries thoroughly at the piano. If it has been these three things are the absolute inrequire two or three years' previous study the mastery of of the piano before beginning the organ. In the Outline of Courses in Music prescribed for the award of a diploma in Education Department of New York rational judgment, would seem

in at 60 H.T. (different touches).

Pieces. Sonatas by Haydn, Nos. 10, 2, and the leet, and (c) toe and heel, with Handel, Concerto VI in special attention to foot action already. Introduction, Theme and Variational Management of the leet, and (c) toe and heel, with Handel, Concerto VI in special attention to foot action already. Introduction, Theme and Variation of the leet, and (c) toe and heel, with Handel, Concerto VI in special attention to foot action already. The player who comes to the organ it. (Schirmer edition). Morant, box, 1.4. mentioned, keeping the feet quite flat prediction of the pressure prediction of the cut iffects of the pressure partial of the cut iffects of action and general sluggish conditions in- Bach, Two-voiced Inventions, Nos. 1, 8, broad and decidedly "common-sense" ment and elementary princip<sup>al</sup>

flat and 0 in F. Grieg, Lytic receipt and repose of body—is acquired in the

this level of proficiency is sufficiently of the manuals and pedals be made master of the keyboard to permit the direction of attention and effort chief- once is great in all kinds of musical ly to the distinctive difficulty in organ practice; it is particularly so to the ly to the distinctive dimension of the planing, viz.: the free and independent playing, viz.: the free and independent use of the pedal keyboard. The words point of the piano player the appearance of the music the properties. use of the penal Reynoland because the ance of the music is generally g mere doubling with the left foot upon simple and easy. One does not him the pedals of the bass notes played by of the complication of mental and the pedals of the bass notes played by volitional processes involved in the left hand is a habit comparatively volitional processes involved in the that it is only necessary to hold the keys easy and natural to acquire. When this playing together of three instruments that it is only necessary to hold the keys easy and natural to acquire. When this playing together of three instruments have become to a considerable degree a voices each of distinction. URUAN PLAYING.

down the proper length of time, and that mis become to a constuctant degree a voices, each of distinctive meaning as down the proper length of time, and that he fared one, it is, like all other habits, very force. Hence it is important that the lit is assumed that all readers of Time a smooth connection of the notes is the difficult of heaving and hence the margin of safety have the margin

motifs. This expressive quality in play-There are undoubtedly a good many ing comes principally from a ready comwho play the organ from some other reaunand and application of the four fundanecessarily be deferred until after they with this principle will accomplia who pay the organ from some other reasonable and application of the four fundamental son than a deliberate preconceived purmental varieties of piano touch, viz.: have been met. It is possible for the easily what otherwise would be done to the case of the cas son than a deliberate preconcerved pare mental varieties of plano touch, viz.: lave exclusive to a possible to still cashly wind outerwise would be discussed to the pose or irresistible ambition. To paralegato, marcato (half staccato), staccato properly guided and earnest, studious only with great fatigue after an how
pose or irresistible ambition. To paraphrase Shakespeare, some organists are (full, very short staccato), and non-worker to start with much less work- or more of effort. This applies with phrase Shakespeare, some organists are legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. These are necessary, not only for ing capital in the way of manual special force to the work required d legato. playing, and perhaps as many others have hands in playing chords as well as in and well-balanced progress, but the renands in playing thrust upon them. In this last connection with single fingers in taking quirements will indicate what is neces- plying the bass or under part of the connection with single inigers in taking connection with single inigers in taking connection with single inigers are the large number of those who, and leaving keys for the proper execution sary before much advance can be exhaumony and the difficulty of thinking pected. The essential things are well- in opposite directions or observing formed hands, good finger action, free- conflicting rhythms in two parts which dom of arms and wrists, and independ- are ordinarily or primarily associated ence of hands sufficient to meet the or united. Development of this sort

The German saying is: "Alle guten feet is the prime object to be attained It sometimes happens, perhaps none too necessary preparatory work and be done Dinge sind drei," and in organ playing at the outset of study. and betakes herself to another locality, done advancement will begin at once at dividuality and independence of the ing steadily in mind a student and hence, as churches have invariably encour- the organ and the playing will have life separate hands and feet. This is typi- undertake the course of study outlied aged monopolistic theories and practices and elasticity, animation and meaning, fied by the three staves the player has in the syllabus of the New York Sun ages anonopourse decrees and packets and be lifted above the level of monoto- to read from. Assuming that a suitperienced player is available to fill the nous droning which too frequently char- able preparation has been made at the to. The completion of this course, say perfected payer is available to in the acterizes the playing of the average or piano for the immediate demands of plemented by a course in harmon piano for the immediate demands of plemented by a course in harmon vacancy and a raw recruit must be en-

#### The Pedal Keyboard.

schools under the administration of the Common sense, or in other words State it is provided that pupils should dictate rigid adherence to the principle have completed the third grade of the of one thing at a time and that thing In the February Etude (1908) excellent piano course and should continue a paralways right. Hence after it is dispractical suggestions will be found as to tial study of the piano (one lesson a week covered how to sit properly on the general methods of procedure in organ or every two weeks) throughout the organ bench, which one generally finds course. The requirements of the third does not conform to the notion of an church service playing. Along these times it seems well to emphasive the importance of a few essentials which may serve tase a solid foundation for the future mastery of the art of organ playing.

Technic. Scales: major and minor in bench suitably adjusted as to height and at Tay. H.T. (hands together), and distance from the keys, the feet as a solid foundation for the future mastery of the art of organ playing.

(canon form) at 80: in double thirds, and F, without looking at the keys, and practice will be provided by the control of the con easy and comfortable seat, with the Arpeggios. Triad and dominant and notes with the same foot, to obtain a diminished seventh chords in ... and free but firm action from the ankie without any accompanying pressure or motion from the knee. The ankle is the Chords. Triads, all keys, in marcato, knuckle of the foot and the knee corlegato and staccato touches, at 100 H.T., responds to the wrist. As a quiet wrist and hand is necessary for clear-Four-note chords (triads with octave), ness, evenness and purity of finger touch, so a quiet suspended knee is by Guilmant, Tours, Calkin, Octaves. Half-staccato, hand move- essential to clean, clear and even pedalment, with quiet wrist, scale of C, H.T., ing. The working up and down of position.

ing the feet, and (c) toe and heel, with Handel, Concerto VI in B fla

flat and 6 in F. Grieg, Lyric Pieces, and When a certain ease—peace of mind execution of pedal exercises, then, and omposers.

Obviously anyone who has attained not till then, should the combination

The temptation to do everything at that it is only necessary to hold the keys

casy and matural to acquire the structure of the proper length of time, and that has become to a considerable degree a voices, each of distinctive meaning at down the proper length of time, and that has become to a considerable tender to be the structure of the proper length of time. It is assumed that all readers of The a smooth connection of the notes is the stray one it is, like an other names, very tonce, accuse it is important that be a smooth connection of the notes is the stray one in Si, like an other names, very tonce, accuse it is important that be a smooth connection of the notes is the stray one in Si, like an other names, very tonce, accuse it is important that be a smooth connection of the notes is the stray one in Si, like an other names, very tonce, accuse it is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray one. It is important that be a smooth connection of the notes is the stray of the notes is the notes is the stray of the notes is the notes is the notes is the stray of the notes is numman bounts of playing is soon dis-covered when the time arrives for the

best of the Bach Inventions mentioned. of independence between hands and

With these essentials of good play Associateship in the American Guild of Organists.

#### First Year.

Stainer, Organ Primer. Organ School pts. 1, 2, Rink. Eight Easy Preluits and Fugues, Bach. Studies in Ped Phrasing, bk. 1, Buck. Three Adagies Volckmar, Op. 256; and easy pieces by Smart, Guilmant and others. quirement of a clean and fluent legato touch on manual and pedal keyboard the independence of feet and hard and the elementary principles of reistration are the essential objects to be

#### Second Year.

Bach, v. 2, Novello (Bridge edition Little G minor Fugue. Buck, Stubb in Pedal Phrasing, bk. 1, 2. Concerto V. Mendelssohn, III in G, Andante, Sonata VI in Sonata II, C minor, first movement Merkel, Adagio from Sonata II in minor, Christmas Pastorale; and pice Exercises in modulation and trans-

action and general stuggest constitution. He had, a wo-bused inventions, Nos. 1, 8, broad and decidedly "common-sense." ment and elementary of the reed organ are lasting and difficult. (Peters edition). Tschailcowsky, The between the keys or to cause a discontinuation. The fallacy of the notion. Seasons. Field, nocturnes, No. 7 in E. location of an ankle.

Gam Felchs.

#### BACH'S EIGHT EASY PRELUDES change in the movement through the READING "UP" AND HARMONY. AND FUGUES.

If I were asked to specify the most important single item in the above study slight clinging pressure entirely absent in material I should say unhesitatingly the the touch of the other notes. Eight Easy Preludes and Fugues of Bach. They are unique as introductory to the which applies to the whole subject of exstudy of the masterpieces of organ lit- pression in phrasing on the organ; in the erature and in the formation of a true treatment of a solo melody the exposition organ style. Too often, because in spots of a fugue subject, the sharp definition of they are simple and easy, the difficulties a contrapuntal or harmonic figure, and of the hard places are slighted and a in general in giving clearness of outline finished execution is a matter of chance throughout an entire composition. rather than positive certainty. They to go smoothly at a considerably faster tempo than what is indicated for each. Until the good is gotten out of them to ently and with ease.

Observe the following order of study, the fugue. (Example IV.) for they are by no means of a uniform grade of difficulty:

Prelude IV. =112 Fugue IV. =60 Prelude VI. 1=92 Fugue V. 1=60
Prelude I. 1=88 Fugue I. 1=72 Prelude VIII. 84 Fugue VII. 560 Prelude III. =66 Fugue II. =80 Prelude II. =80 Fugue VIII. =84 Prelude V. =54 Fugue VI. =92 Prelude VII. =60 Fugue III. =92

(The numbers refer to the Peters Edition, Bk. VIII.)

The fourth prelude will test the player's strength of the cadence. accuracy of touch and justness of sense steady and firm in contrast to the six- treble. (Example V.) teenths preceding. This prelude is particularly adapted to disclose the importance of the prime requisites of good playingsteadiness, solidity, swing, all of which qualities require precision and accuracy in touch and tempo

Another valuable lesson to be learned from this first study of Bach is that of

#### Accent

The remark is sometimes made that you cannot accent on the organ. This comes from an attempt to establish a fact from a theory. Accent on the organ comes-not primar'ly or necessarily from a stronger or heavier touch but from a slightly longer cling or from a slight shortening of the note preceding; e. g., in the opening phrase of this prelude. (Example I.)

If I wish to specially accent the first against a flowing monophonic passare in note in the third measure I will shorten the treble. The same kind of touch is notation of the effect would be: (Ex- now only in the left hand, the pedal notes but the influence among the three services of the effect would be the services of the effect would be the services of the effect would be the services of the services of the effect would be the services of ample II.)

L. 2.

Supposing, for further illustration, it were desired to accent the G in the fourth measure, it would be effected in a similar manner. (Example III.)

## Ex. 3.

three groups of two notes, but with no should not be omitted.

## measure as a whole, it would be done by dwelling on the first F and the G with a

This illustrates a fundamental principle

For example, the fifth measure of this

should become so easy of performance as prelude begins with a triplet figure on The four-measure phrase quoted is introductory to the following matter and hence it is proper to shorten the value of this extent they should not be regarded the G, making it a quarter note instead of as finished. They may be commenced as a dotted quarter, thereby enhancing the soon as the trio exercises in the Stainer effect of the entrance of the triplet figure. priner (the Organ) have been played flu- In the same way a great difference in effect is made in the last two measures of

Ex 4. Ch.

By shortening the value of the quarter tively short time. notes on the third beat in the first measure, allowing a sixteenth rest before the F chord following, and so intensifying the

The background of music is silence. It of rhythm. The repeated notes at the is the instant of silence that gives signifend of the ascending figure in each and icance to the following tone. Note the every case require the light marcato touch effect of this in the sixth prelude in the from the combined wrist and arm, and the treatment of the chords underlying the movement of the triplet figure must be continuous eighth-note movement in the of music of any deep significance. This

When they are shortened as indicated

on the line between the two bass clefs. In the first prelude is afforded a fine study of the effect of detached chords (marcato touch), including the pedals, (marcato touch), including the pedals, the note preceding, making it a little less required by the repeated notes in the subthan a sixteenth, which would be its ject of the fugue following. The eighth normal value as played, so that the actual prelude calls for the same touch, but pressions gained from music of this sort

being legato with the right hand. The second prelude is a beautiful study in phrasing and lightness of style, while month to month and year to year is dethe fugue has a pleasing subject which cidedly degrading musically, and in view its noble double suspensions and solemn in two-thirds of the Sunday-school music slow-moving fugue subject.

feeling a basis of musical ethics which a vulgarity to the phrases. feeling a basis of musical ethies which When the younger generation has absorbed more of the spirit contained in the musical life.

THE question is often asked, in view of the variety of things to think of in play ing the organ: "What shall I do first Unquestionably the answer is to get the feet ready, if there is a pedal part, and work from the bottom up; for two reasons: first, physical and, second, mu sical, though possibly the latter is more importance. The adjustment of th feet takes more time and occasions more or less disturbance to the poise of the body. The bass or lower part, however should be read first whether in the peda or not, because of its foundational importance in relation to the treble Whether subordinate to the treble or predominant in importance it more largely determines the harmony from which the treble is an outgrowth.

This naturally emphasizes the importance and great desirability, not to say the absolute necessity, of a knowledge o harmony and the essential principles of counterpoint to the organist

The mention of the latter may give something of a start to many, even quite serious students, but a little reflection and earnest, thoughtful reading will dis close the fact that however difficult the actual writing of good counterpoint may , the knowledge of what it fundament ally consists and particularly the uses o passing and changing notes in embellished melody may be acquired in a compara-This even superficial insight will greatly

increase the interest and lessen the difficulties in the study of polyphonic music and add to finish and breadth of style in understanding of the principles of chord structure and tone relationship a player stage of mediocrity in the interpretation insight and knowledge enables one to form the habit of taking things comprehensively and reading quickly, and there by eliminates or materially lessens the did by eliminates or materially lessens the dif ficulties of playing.

### MUSIC IN THE SUNDAY-SCHOOL.

THE importance of the quality of music disregarded by those who have this department of church work in charge. Too often the excuse for inferior music is made, that music must be lively and have a "go" to interest the children and g've life and spirit to the session of the school, and with this excuse most any song that has a marked rhythm and ea swing to the melody is likely to be lected. It is needless to say that this almost worthless character, because of an absence of a correct standard by which to patiently develop the taste for music of a higher grade

It should be borne in mind that imbut the influence emanating from these impressions upon the young children from me lugue has a pieasing subject which makes it a favorite among the number. The third is stately and impressive, with retail pittable. Is it too much to say that in the control of the possibilities in an opposite direction, and in view of the possibilities in an opposite direction. The player who plays these preindes tected the characteristics of the street and fugues into his hands and feet has song, the popular song and chorus, or and regues into his mands and reet has song and dance, with a jiggy rhythm and

On the other hand, suppose the six The seventh fugue is of less value than better class of hymn tunes now entering notes in the first measure were to be the others, but not so easy as it looks on into more general use in the churches played as two groups of triplets instead of account of the crossings in the pedals, and this evil tendency will for the most part

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The statement contains much truth. A musician wishing to buy a piano, them on his shelves for sale. They the string family has little difficulty. nothing. All he has to do is to go to a reputable If the purchaser has a personal pay thousands of dollars. dealer, buy an instrument of first-class friend who is a good judge of violins.

as regards quality. They remind one in luck. If the violin is to be bought of human beings, so much individuality for a pupil the prospective teacher had do they possess Take a dozen violins, best make the selection, as it is to his each made by the same maker from great interest that his pupils have good honored in the near past with imporidentical wood, and on the same violins. model, and seemingly identical to the If the purchaser lives in a small certos with symphony orchestras in poetry and the meaning of the smallest particular; yet each of these town where there is no music store he England, Germany, Russia, France, violins will be different, each will pos- will, of course, be obliged to rely on and other European countries with the wishes to convey in the please sess a soul of its own, and the best a music dealer in one of the large greatest possible success. Mr. Spald-derives from a too dexterous breathern of them will be worth easily three or cities to ship him one. Dealers are ing, in an interview with a newspaper a writer from a too facile pen four times as much as the poorest, usually willing to send violins on se- man, recently discussed several feat- technique becomes the end, not Even the masterpieces of Antonius lection with the privilege of having the ures of his art in an entertaining man-Stradivarius, the greatest violin maker money refunded if the instrument is ner. He said: the world has yet produced, differ in not satisfactory, and the buyer pay tone, qualities and in consequent value the express charges both ways. Some to the player. It is the same with the dealers will even ship three or four their failures just as ordinary violin The purchaser will find it much more makers have theirs

the total a satisfactory instru- a large violin department presided as second nature, the rest of the work and, and they do not constitute that the control of the work and the control of the control of the work and the work and the control of the work and the control of the work and the control of the work and the work and the control of the work and dealers like Hill or Hart in London, than a smaller house which does not or some of the high-class dealers in know violin values. quality fitting the price.

#### Fine Violins Rarely Cheap.

The great majority of purenasers, norse trients, profit alloys, second-hand iton and the entire support of the however, are people who are looking dealers, etc. Occasionally a good bartechnique. They must be played in for that rare combination, a violin with gain may be obtained, but as a rule every manner—single, in thirds, Schubert, has left such a scale a fine tone, but cheap in price. The violins obtained in this way man he can be such as the scale of the scale a fine tone, but cheap in price. The violins obtained in this way may be sixths, octaves, tenths and units—but adorned melody as Handel, newspapers are filled with yarns about of extremely inferior quality or in the sixths, octaves, tenths and units—but adorned melody as Handel. newspapers are filled with yarns about of extremely inferior quality or in very people picking up Cremona violins bad order. They are often found to interest on the public to the publi people picking up Cremona violins bad order. They are often found to intonation may not be detected and more directly and conclust worth thousands of dollars for a mere have warped finger-boards, old bridges.

houses of people who have not the family for generations and did not had best rely on the judgment and strung together. Not that it will a good horse, I believe life has few know their value. Ninety-nine per honesty of a good music house, which often atrociously cheated. It is not to little known as the violin, and it has be denied that good and even valuable therefore been the custom of dealers violins are occasionally picked up in

A person who knows nothing about violins had best not rely on his own judgment in making a selection. The ecommendation of the average music traveling man. When the violins arrive he looks them over to see if they are cracked or broken. If not he puts organ, harp, wind instrument, or look all right to him, but as to whether almost any instrument except those of they have a good tone or not he knows

The chances are he will be who is willing to make the selection for him, is thoroughly honest, and Violins are in a class by themselves who is not an interested party, he is

satisfactory to patronize a large music

#### Patronize Reliable Dealers,

that described above than to trust to heart, thereby tending to weaken it. other is forgotten." obtaining chance bargains from neigh-The great majority of purchasers, bors, friends, pawn shops, second-hand tion and the entire support of the song in pawn shops, second-hand which have not been properly fitted "For those who are fond of old mu-ker,

base bars, badly fitting pegs and posbase bars, badly htung pegs and possibly open cracks. Repairing violins a sibly open cracks. Repairing violins found No. 4 perhaps the best, is extremely expensive if the burger gets the trill so clowly then the set, in is extremely expensive it the buyer gets expertly done, and if the buyer gets the trill so slowly that three turns hold of a violin in bad order the hold of a violin in bad order the hold of a violin in bad order will metronome beat of fifty or thereabs cost him more in the end than if he At the end of the study one's ing had bought one in first-class order in are wonderfully limbered, and the the first place.

The ignorance among ordinary people of violin values is so great that it is often possible to pick up a violin at a tenth of its value, but this privilege is for the expert, and if the buyer terpreter has an absolute conviction stores, barber shops, etc., or in the of a violin have no expert to select for what he is playing the music will a stores, barber snops, etc., or in the of a violin nave in case to the what he is playing the music will shouses of people who have had them in him, or is himself not an expert, he solve itself into meaningless positive in the solve in the s ment and which has a reputation for self-contradiction, and the though fair dealing.

> it is impossible to give even an approximate idea. The advice of Polo- both plastic and literary, I have in nious to Laertes in Hamlet obtains in to be of great benefit in broadening this case—"Rich be thy habit as thy artistic horizon. There are picture purse can buy." The violinist should look at and books I read which the purchase as good a violin as he can such a powerful influence over me the afford. A good judge can often select I feel them reflected in my music. a fairly well made violin, a copy of the this way certain writers and painter old masters, made by German and become identified in my mind w stock for from \$15 to \$50, which will ing at Botticelli's pictures, his 'Prin do for the purchaser who has to have vera,' for instance, to associate a cheap instrument. New violins, delicate, inimitable line, its tone, wh hand-made, by American and Euro- at first seems faded, but which all pean makers of greater or less reputa- ward grows to be almost radiant tion, can be purchased for from \$50 to the buoyancy of all the figures, \$200 or even more in individual cases. Mozart's rippling, delicious melo Real old violins range from \$25 to melodies soothing our senses w \$10,000, or even higher in the case of their lovely youth and ardor. Ans noted masterpieces by Stradivarius. pression and a recognition such An old violin made by some obscure French, German or Italian maker can self beneficially into our performance frequently be purchased between the of Mozart. price limits of \$25 and \$150, which will be fairly satisfactory for solo work. Violin soloists of note in the musical world, as a rule, have Cremona violins by the great masters, for which they

#### AN AMERICAN VIRTUOSO'S ADVICE.

ALBERT SPALDING, the eminent young American violinist, has been signally tant engagements. He has played con- walls of restraint and destroy

#### The Proper Position.

"One of the first remembrances I remember is to portray the bright They had violins for the buyer to select from.

One of the first remembrances 1 remember is to ported have of the violin is the tedious drudg- and most joyous side possible in the ported by the port ery of locating the proper position. It ing music, or, if the piece is ver agers and included it is not diffifirmoney is no object is a great stumbling block, but once and melancholy, let it be contracted by is, comparatively speaking, simplified They excite and irritate the ner and healthier.

"There is a certain kind of bad position where the violin arm is in the neither pleasant nor lasting habit of taking too much support from which is true art and beautifu As a rule it is safer for a violin purter the left side. The vibrations of the self does not need to call to chaser who is ignorant of violin values violin are thus transmitted by the tricks of nature, but lives indep to buy from a good music house like pressure of the arm directly to the and we feel its benefit long after

to the violin, crude sound posts, loose sic a clear systematic trill, well comes very clearly and easily,

#### As to Interpretation.

"Interpretation is something so st necessarily a fine interpretation, e though it may be lacking in the In regard to the prices of violins will yet have a value of some sort. "Association with the other and

this, if really felt, must translate

#### The "Robust Player." "Some people make the mistake

believing that unless one is a rlplayer the classics, especially Bach Beethoven, are debarred from h Big tone and heavy technique are deed a help and means toward some the more powerful pieces of the masters, but they may also become great danger, for, inasmuch as they beautiful in themselves, they are li just as a painter will forget whil

#### The Brightest Side.

"One thing that is good always for the time being make us

anything Bach has left us."-Horse

#### PAGANINI'S SECRET.

In Schottky's well-known life of Paganini is found the following: "Paganini in his talks with me often said that he intended, after giving up traveling in their early youth are able to disa student could learn as much in three on his concert tours. years as otherwise could be attained in ten years of practice. I repeatedly asked him if he were not joking; to this he replied each time: 'I swear that I am telling the truth, and I empower you to make this known in my biography. One person who is now twenty-four years of age, Gaetano Cindelli, of Naples, knows of my secret. He pieces, either with the music or withplayed the 'cello in a most unsatisfac- out. There are many artists also who tory manner and was considered a can memorize a piece by simply readmediocrity. However, the young man ing the notes and without ever touchinterested me and I made known to ing an instrument. him my discovery, which had such a remarkable effect on him that within three days he became totally different person, and everybody was astonished

at the sudden change in his playing." Paganini also mentioned Camillo Sivori, saying; "Sivori was only seven years old when I taught him the first scales; within three days he could play several pieces, and everybody cried, 'Paganini has performed a mir-After fourteen days he played in public. My secret, if I may call it so," Paganini continued, "shows the violin player how to better understand the nature of his instrument than was hitherto possible, and this is much easier than people generally think. I owe this discovery not to chance but to serious study. By applying this method it will no longer be necessary o practice four or five hours a day. and it must do away naturally with the present methods of instruction, which make the path more difficult rather than easier. Yet I must say that it would be a mistake to think that this secret, which calls for intelligence, is to be found in my manner of tuning

the violin or using the bow." Paganini continued his career as a virtuoso, and his secret is lost to the world, for he never imparted it to any one who preserved it for the world. During his concert tours his secretary and friends have given evidence that they never heard him practice, and to those who spoke to him of it he said that he did "mute" practice. He would go through his pieces mentally, his mind being so wonderful and his powers of concentration so intense that the mental practice seemed to answer the purpose of the physical.

A story is told of some gentleman who by much scheming obtained a room next to Paganini, at a hotel where he was staying on one of his concert tours, hoping thereby to get some inkling of his methods of practice and the methods he used to gain the technical effects, which were then considered almost miraculous. There was a communicating door between the two rooms which was locked, and the gentleman glued his eye to the keyhole of the door as soon as he heard Paganini approaching. The . great maestro entered the room, unlocked the box containing his peerless Guarnerius, picked up the instrument, the bow across the strings.

or twelve hours a day, and by others that the ordinary violin teacher can the chief heauty are the "Largo," by

Mental Practice the Real Secret. I have no doubt that Paganini's sccret was simply mental practice. Many violinists and performers on other instruments do much of this mental practice. They will sit quietly in a rocking chair at home, or in a street car or train, and silently go through their The secret of learning music rapidly

without much practice is in the mind. What the mind has a clear conception of, the fingers will soon learn to evecute. I had a striking example of mental practice in my own experience. I had a pupil, a young girl of fifteen, who not only had a wonderful talent for music, but a remarkable mind and imagination as well. Accompanying her to a concert where she was to play I noticed her in deep thought in the street car and with the fingers of her left hand constantly working as if she were fingering the strings of the violin. "What are you doing?" I asked. 'Just going through the last movement of my concerto," she replied. On questioning her I found that she could go through the composition mentally tapping with the fingers of her left hand on her knee. So accurately did she do this that it was possible to follow the composition by one who was familiar with it.

I doubt if Paganini's secret would work well except with pupils who have great mental strength and great powers of imagination, as well as remark able musical ability and great men-

Many teachers of the violin have noticed that some pupils will make as much headway with one hour's daily practice as others in four. This is on account of the perfect mental conception they have of what is required to be done. Take the case of "Blind Tom," the negro pianist, who was able to execute piano compositions after he had heard them but once. He never seems to have done any technical work n his youth, and yet he was able to play pieces of great technical difficulty instinctively, because he gained a perfect mental conception of the composition by hearing some one else play it.

All the foregoing simply goes to show that the violin teacher should do everything in his power to develop the musical mentality of the pupil. The order. An eminent violinist at a con pupil who learns to sing at sight, so cert I attended recently played as one cultivates his musical memory, will be indicated in English spelling "Bairof practice

#### SMALL ORCHESTRAS.

for months at a time at the rate of ten saying that it is only in extreme cases and not showy execution constitute our advertisers.

tense practice. It is well known that of the conservatories in the larger string by Wilhelmj; musical secret which was taught in no Sarasate is another great violinist who ers are engaged for all the parts, ex- nade," by Pierne: "Serenade," except possibly French horns, oboes, atina," by Raff. trumpets or instruments which it is All of these pieces can be played difficult to obtain in the student body. with good effect by students who have This certainly is a great advantage to even a limited knowledge of position these student wind instrument players, work and are of the highest artistic but the general effect at concerts or re- character. citals is often crude, as a trombone or a cornet is often a terrible engine of destruction in the hands of an ambitious amateur.

> The string orchestra is possible, however, to the violin teacher who has even a limited number of pupils. If he can do nothing else he can have all son with the accompaniment of the piano. While Nickisch was conducting the Boston Symphony Orchestra once attended a concert where one of the soloists was ill, necessitating the substitution of another number for the piece on the program he was to play. As a substitute Nickisch had all his first and second violins (twenty-four in number) play the Moto Perpetuo (Perpetual Motion), by Paganini, in nison, with piano accompaniment. The tone of the violins all playing with "spring bowing" was as of one man, and made a marvelously beautiful effect, the piece making a big hit with the audience.

A great variety of combinations can be used with the string orchestra by of two, three or four violins, grouping the violins accordingly; or the combination of first and second violin and piano is very good. This combination cobsohn, the eminent violin teacher in Chicago some years ago, for practice purposes for the violins. He also used full orchestra at times.

Again, the full quartet for first and second violin, viola and 'cello, or violin piano and 'cello, can be used with good effect. This ensemble work is of the greatest possible advantage to the students, and as soon as the orchestra in position to do good work, it can be effectively.

#### ENCORE PIECES

Every violinist should have in his repertoire a large number of short pieces to be used as encores. Many o these compositions are played with the mute and are particularly effective in concert work after the violinist has played a piece of the brilliant, shows that he can read music mentally, who number three "Cradle Songs"—"Berlearns harmony and theory and who ceuse" (pronounced as nearly as it can save himself hundreds of weary hours suhze"). They were programmed as fol-

Three Berceuse-a .

VIOLIN teachers are often deterred These three exquisite compositions kissed it reverently and put it back in from forming pupils orchestras by the are not difficult, but are all real violing the case without so much as drawing difficulty of getting wind instruments. istic gems, and are not beneath the no Where really first-rate wind instru- tice of the greatest artist, as well as There is little doubt, however, that ment players are not available it is the average violin student. On the oc-Paganini did an immense amount of much better to form a string orchestra. casion referred to above the audience Practicing in his boyhood and early Wind instruments are effective from was greatly interested and seemed to manhood. By some of his biogan artistic points of view only when enjoy these three lovely cradle songs raphers we are told that he practiced played by artists, and it goes without greatly. Other solos in which "tone"

that he broke his health down and command an artistic group of wind in- Handel; the "Swan," by Saint-Säcns; ruined his nervous system by his in- struments for his orchestra. In some "Air," by Bach, arranged for the G "Minuet." artists who have done much practicing American cities wind instruments are Bocherini; "Cantilena," by Bohm; Beras a virtuoso, to impart to the world a pense with much of it in middle age. On these occasions professional play- quantine," by Gabriel Marie; "Sereonly used when concerts are given. ceuse in G by A. Simon; "La Cinconservatory, and by means of which it is claimed practices very little while cept the violins, who are students of Haydn; "Spring Song," by Mendelsthe conservatory. Other conservato- sohn; "Evening Song," by Schumann; ries rely on students for all the parts, "Simple Confession," by Thomé; "Cav-

#### VIOLIN QUERIES.

A. L. F .- It is of course not impossible that your violin is a genuine Stradivarius, but these instruments are extremely rare. The number of experts who could give you an authoritative opinion as to its genuineness is also extremely small in this country. There are a few, however, in New York, Boston, Chicago and some of the larger cities. You would have to send your violin to one of these experts for an opinion.

A. R. C .- Do not on any account have your old violin revarnished if it is, as you say, a fine old Italian instrument. This process detracts greatly from the value of an old violin. lectors whose buying has much to do with fixing the price of these old instruments will have nothing to do with an old violin if the varnish is not in the

H. C. I.-The violins of Carlo Bergonzi rank very high among Cremona violins for their tone qualities. Indeed, so highly do some violinists regard them that they consider them very little inferior in tone to those of Stradivarius, although others do not rauk them quite so high.





SPECIAL ADVERTISING PRICE, 75c. Poston PROF. A. GOLDENBERG, 916 Broadway, Brecklyn, N. Y.

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JOEL B. SWETT, ROCHESTER, N. Y.

#### WOODLAND.

## A Children's Musical Party.

tell you about a little party to the was great fun. woods that is one of the best ideas for a music class I have ever heard of. My pupils had worked very hard, and when we gave our final musicale in June 1 and strip of pins and a pencil. Each was surprised to find that many of them them these directions: were very anxious to go on right through the Summer. I thought that the sheet of paper. they had all worked every little bit of 2. Write the name of the composer but she has no idea of the real value for a moment of the amount of more enthusiasm out of their dear little on the tree I am pointing to. bodies, but they had come to see what fun it is to practice in the right way which this composer was born.

#### How it Came About.

encouragement for their good inten- children to go to the tree and pin their ideas. Ethel's sister was taken ill with tions, so I proposed a party at my slips to the bark of the tree. They a contagious disease and the doctor in know your duty to yourself. tunes, so a proposed a party at my supervision are or the cree. They can a contagious disease and the doctor in-studio. "Oh, Miss Perkins," one little joyed the fun and novelty of doing this sisted upon having Ethel removed grd shouted, "don't let's have a party very much. Then they took up another from the house. The music teacher in doors, it's so hot and stuffy. Let's

When we got through the trees looked home for her in the house of a friend have a pienie." This idea was enthusiastically endorsed by all of my pupils. as then one buying boy suggested, "Let's and gave a prize for the best answers." Realize a name was a name was no piano and so Ethel. Few people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet and the feet people have any idea how feet peop make it a musical picnic." A somewhat Then 1 distributed the postals among could not go on with her lessons, haughty little maiden asked. "Who ever the children. heard of a musical picnie?" "Nobody did," shouted the young man who pro-

#### Just What We Did.

We started at eight o'clock one morning and took a trolley car to a little picnic grove in a park on the outskirts of the city. We had previously arthat each child brought a contribution toward the luncheon. One brought an ordinary picnic." I replied! waiting for you to say that." Then a

#### Musical Games.

We sang the song and made the old money woods ring with the merry, happy
voices of the little folks. Then I took
one could think of was placed before washing and that there are hundreds of men training of the mind and that the woods ring with the merry, happy Every conceanonal opportunity that and that there are hundreds of men training of the mind and unit and the third folks. Then I took one could think of was placed before wandering the streets in our country who receives a musical clouding from my satched and pinned a compossand luxury a little girl could want, a little fortune. Are there many girls of music lovers and thus fire a portrait on each of several large. There were toys without limit in her with passage. rees, Detrait on each of several large. There were tops without limit in her who have papas to pay so much for opportunities that might not open trees. There were Beethoven, Bach, play-room and she had far more candy their music lessons?

Handel, Chopin, Mendelseohn, Weber, than the doctor thought good for the music lessons?

little portrait gallery, backed up by the green of the woods. The portraits were The teacher told him: "The whole the composer's portrait that was on that on forever and that you have so much the same time that I give you and Ar last the summer is here again tree. There was a Haydn tree and the money that the five dollars you give me will warrant that they will do not

#### How the Prize was Won.

Then I gave each child a pad of paper and then he said;

- 4. Write the date of his birth. Write the date of his death.

#### Luncheon.

children were so eager to do their part.

#### AUNT EUNICE'S LETTER.

tell you about a little girl I knew who day the teacher called and Ethel said: That is because many parents of tell you about a httle girl I knew who day the teacher called and Ethel said. That is because many remained what an expensive thing "I never knew that five dollars was realize how extremely valuable song"

trees: The Handel, Chopin, Mendelssohn, Weber, than the doctor thought good for her.

Handel, Chopin, Mendelssohn, Weber, than the doctor thought good for her.

Have been uncovered.

Have been uncovered.

Ethel's teacher thought for a moment

If you are paying your teacher than the doctor thought good for her.

Have been uncovered.

Still she was not satisfied. She denied to pay for it. But there are thousand felt that something was being collection for that she had a very hard lot more who have teachers who chare thousands indeed.

Her parents had a nine music teacher for her and he received five dollars for for her and he received five dollars for for her and he received need and possibly afford for music lessons, and possibly afford for music lessons, and each lesson. He came every week along no child has a right to waste the mone day her father asked her to play one day her latner asked life to play one day her latner asked life to play spent upon her in this way. Children for him. She did play and he was so for him. She did play and the wrote do not realize what either time disgusted with the result that he wrote disgusted with the result that he work money means. One of the reasons me to the teacher and asked him to call money means. to confer with him.

#### The Teacher's View.

green of the woods. The portraits were the teacher took has so much that defeater, I have arranged with yer ships the control of the woods. The portraits were took have been so much that the freather, I have arranged with yer ships the control of the woods. illustrated postal cards which I had trouble is this. She thinks father to bring five poor children bought at slight expense from my she appreciates nothing. She thinks father to bring five poor children bought at stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates noting to the stight expense from my sne appreciates not the stight expense from my sne appreciate not the stight expense from my sne apprecia At last the summer is here again tree. There was a rayun fee on the index inditing at all. I and the hunger for the deep green of Mozart tree, and the Mendelssoh tree, for music lessons is nothing at all. I work than you have ever done in the summer for the deep green of Mozart tree, and the Mendelssoh tree, and the Mendelssoh tree, and the Mendelssoh tree is the summer and the summer is not because the s the woods comes to us all. I want to and so on. The children thought it have coaxed, urged, even threatened, past. has talent if she will only work." The father thought it over for a long time

#### The Father's Idea.

Write your name at the top of scrious matter than a mere affair of body, sheet of paper.

Serious matter than a mere affair of music lessons. Ethel is a dear child, of time and money. If you can make that their parents are putting out is 3. Write the name of the city in her realize this it will be a very im- their musical education. There are portant event in her education and I will make it well worth your while." The music teacher knew of the gen- children to have every possible opport Write the name of his best-known erosity of Ethel's father, but it was several weeks before he hit upon a plan to piece. piece. eral weeks before he hit upon a plan to
When this had been done I told the correct the little lady of her dangerous as if they were decorated with little in very moderate circumstances. The do not pay a great fee for your moderate paper flags. I then examined the slips friend's name was Mrs. Walters. The lessons that your teacher is not work

#### The Teacher's Plan

posed the picnic, 'but I guess we can

One of the mothers had made

make one up' And make one up we
did. What a success it was! All the

and bells, and the children soon had

make one up we
some cookies in the form of fites

Waters receive five dollars a week for

make one up, we had the soon had

make the picnic in the form of fites

make the picnic in the form of fites

make the picnic in the form of fites

make one up, we had the soon had

make the picnic in the form of fites

make the picnic in the fite in the picnic in the form of fites

make the picnic in the picnic in the fite in the picnic in the fite in the picnic in th a make-believe band that was very father and proposed that Ethel be given funny. Everything tasted delicious and the amount of the fees for her music after we had played several other lessons, and be made to understand games we went home and agreed that that she had to support herself on ten our music party was a success that dollars a week. This allowed her five should be frequently repeated. The dollars a week for spending money and children didn't realize that I had given the best possible kind of an examination of the work that they had done in the work they wo our little history class, and also that I dollars went for candy and another two had made them more anxious to work dollars went for a doll, which she very harder with their musical history in the thoughtfully bought for Mrs. Walters' sandwiches, another cake, another future. The next time I am going to little girl. The rest of the week she olives, another fruit and so on. When have scale trees, and first have the pupils had to spend in a kind of poverty she we reached the grove the children put the number of sharps or flats that had never realized. She learned from played around for awhile, and finally a belong to each key upon the tree having Mrs. Walters that Mr. Walters only little boy who had made lots of trouble that name and then have them write the received twenty dollars a week, and for me during the winter came up and names of the pieces they know in that that they had to count every penny. The next week Ethel was very much more careful with her money, for money had taken on a new importance anything at all, she should have to her. She had never realized that least fifty cents for each half-hors

wasted music lessons can become. Her so much money and I never knew had never knew how is to their children. They had been some the hard people have to work to get it, music is an accomplishment and the sound of the people have to work to get it, music is an accomplishment and the sound of the people have to work to get it. rarely gave little Ethel any spending Mrs. Walters says that girls work in comprehend the great truth that money. stores a whole week for five dollars is one of the greatest factors in

Händet, Chopin, ateriaciscum, Caster, than the tocoor thought good top her.

Ethel's teacher thought for a moment If you are paying your and said: "Of course there are hundred on Wagner, It made a very pretty girls and she had almost verything ared of hind." "On the dains" you are doing you are doing to the course there are hundred on the course the course there are hundred on the course there are hundred on the course there are hundred on the course the course

that any sensible little girl could want. who have expensive teachers. that any sensible little girl country and the best and are willing the was not satisfied. She always parents want the best and are willing anywhere from twenty-five cents to Her parents had a fine music teacher The principle is the same, however much better progress than the children of rich parents is that they know the every lesson means a sacrifice. If y do not make the most of your lesson

#### Ethel's Appreciation.

Ethel knew that when her father sa things he meant them, and when h sister recovered and she returned hor there was a sudden advance in Ethe "I think that this is a far more musical work that astonished every

I want all my little readers to think lots of little luxuries that parents without just because they want the tunity. Think how many pleasures a comforts your teacher's fees could for your parents and then realize he much you owe them, even if you don't

#### Big Fees and Little Fees.

Do not think because your parent money is spent in great cities for musical education of a few rich dren. New York, Pittsburg, Chica, Philadelphia and Boston all havea nun of wealthy families who pay big fees secure exclusive teachers. These to ers often have been fortunate in sec ing introductions into well-known in lies and they have certain accompliments and a social distinction make them eligible, but they not frequently have no more ability ! some little teacher in a backwar country town who can secure no m than twenty-five cents for a lesson course there are some really extra dinary teachers whose time is so to able that a fee of five dollars is exorbitant, but the difference between the average teacher of the "four h dred" and the average teacher of "eighty million" is, from the mash standpoint, very slight.

### Pay Your Teacher Justly.

I feel that if your teacher is # My Dear Little Friends:—I want to five dollars was such a large sum. One son. Most music teachers are under the large sum one son. Most music teachers are under the large sum one son. Most music teachers are under the large sum one son.

and Wagner. It made a very pretty girls and she had almost everything dreds of children in our great cities able instruction you are doing h

injustice. She has studied, worked and and so on, and that you have many sacrificed to help you and you should times counted give her a just return. The teacher "One little, two little, three little Injuns," who is worthy should never be con- and so on up to ten, and then back tented with any fee less than this and again, and perhaps you know many the teacher who can not command it other ways of counting which I have should either move to another neigh- never learned, but there is one thing borhood or look into her own musical which both you and I know perfectly accomplishments and find out where well, and that is that there is not the her weaknesses are and ascertain why she can not command a rate similar rhymes unless they are counted right to that which a qualified doctor or out loud. To get the real flavor of lawyer should receive. Many most excellent teachers are either too modest them, they must be recited right out or too self-sacrificing to demand a really just fee.

#### Apprentice Teachers.

do not believe in experimental teaching. Young teachers should remain long enough under the counsel of older teachers to observe their methods of conducting lessons so that they will not have years of costly experimenting to do. The idea of training an apprentice such as practiced in some trades in Europe would be a good one.

The apprentice pays the master for the privilege of helping him and watching him work. When the apprentice has "served his time" he is entitled to the pay of the master. He does not start in at a ridiculously low rate and attempt to compete with the master. If he is worthy he deserves to have his due at the start. Young teachers who tell you why that is. It is because ful amount of training and set a very low fee will find that it is very difficult given more time to preparation.

#### Young People Should Know.

as I believe that young people should think about the money that is spent for them. Every penny spent for you should count for something. If your father puts money into anything that does not pay him he calls it a bad investment. There is nothing that disgusts a man so much as a bad inreaders want to be looked upon as a bad investment. It is your duty to your best to get the value of that penny by hard work.

One of my readers who is a teacher that teacher as well as the many who encouraging letters.

Very cordially, AUNT EUNICE.

## ING ALOUD.

BY HELENA MAGUIRE.

'Onery, twoery, tickery seven. Allbl, crackery, ten aud eleven. Pin. pan. musky dan. Threeddeum, twoddle-um. Twenty-one; eerle, ourle, orle. You—are—out."

aloud to her, in the days when he used to wrap her in his plaidie and march things. off with her on his shoulder for an afternoon's fun.

And I am sure that you yourself have liked to count:

One, two, Buckle my shoe, Three, four Open the door.
Five, slx. pick up sticks,
Seven. elght,
Lay them straight—"

least bit of fun in these counting loud, just as little Majorie used to insist upon her great pupil doing for her.

Then, here is another thing-there is hardly a game that you play but that you count to. You count when you play jacks, when you play bean-bag, when you play soldiers and when you were playing yourself, but if ever you dance. And why? Because counting aloud makes it ever so much easier to play, whatever the game may be.

And playing the piano is not one bit different from any other kind of playing-your teacher asks you to count while you play because she knows that counting makes it easier to play, not harder, as you think.

#### Counting Makes Playing Simpler. I know that it does seem at first as though counting aloud made practicing ever so much more difficult, and I will

start in before they have had the right- when you are playing in the schoolyard or on the playgrounds you count just as you please, and if you could do to raise that fee, and that it would have this at the piano you would not mind pupils every month. I want to thank you are counting to yourself, because. to at all.

Your eyes can see a half note just as have written me such interesting and that you are telling the truth when you quickly as they can see an eighth note, into sections two inches ber each section as follows: tainly is-your tongue.

hot and cross that, sometimes, you say

Just so with playing the piano. It is no easier to train yourself to keep time at the piano than it is to train your little friends; but then neither is it any more satisfactory to yourself to hoy regiment.

So that even if you do get dread- perfect time to "company." fully hot and cross trying to count the always this drill must come first. house, and surely that is reward ing the mind on the practice." enough for anyone!

Well, all that we have settled up to now is that it is best to count aloud. Now let us see if we can find a good reason for why it is best.

You would not notice it while you were ill, and sat at the window watching the other children play, you perhaps noticed that whenever children are having a very good time their tongues are bound to go ever so fast, and the more the merriment grows the or repeating rhymes helps us to play better (as everything that is done well is done to some kind of rhythm), also, the more active we are, and the more quickly the blood circulates, why the more the tongue "loosens" and the greater is its desire to enter into the Children's Page for the immense general activity of the body.

#### Observe Carefully,

paid them far better in the end to have it at all. But to have a grown-up per- told you, there are right ways and for several years. Others indicated son, like a music teacher, take charge wrong ways of being active. You are that musical dictionaries had been of your counting, and make you do it using your hands and feet, your ears searched from cover to cover. We do always in one particular way when you and eyes. Now, your eyes do not not believe that all this effort was un-I have put this in my letter this month are playing one thing, and then change work very steadily. Watch some one accompanied by the benefit of extendthe counting all around when she gives practicing and you will see how she ing and reviving the memory. Everyyou something else, and to have her seems to seize an eyeful of notes, then one who sent in a list has undoubtedly keep doing this, and to have her so down her eyes drop to the fingers. been helped through reviewing in their very particular about it all the time- Then she realizes that she did not memory various phases of musical his-I tell you it is hard. And, too, it is seize quite everything in that eyeful tory and biography. Although only very unpleasant to have a teacher con- and glances back for a fingering, or one will receive a prize those who have tinually interrupting you (no matter the note in the left hand, or she has to contributed will have little to regret, as how kindly she does it) and making look back at the key or time signature, the educational advantages they have vestment. I am sure that none of my you play the same measure over and or to the beginning of the measure to reaped are by no means inconsiderable. over again while you count it, when see about an accidental; then she really you can't see what difference it seizes another eyeful and proceeds as show your parents that for every penny makes how it is counted. But, of course, before. This sounds very unsteady they spend upon you, you are doing you are too polite to say what you and it is, and if we played the notes exthink, and so you feel that the only actly as we saw them we would play safe way is-not to count aloud at all. very unsteadily indeed. I know some Your teacher is not satisfied with this, little boys and girls who do play in said that she reads this letter to her however, even though you tell her that this way and they are not nice to listen

say this, she knows very well that to but if you play it just as quickly you get the real best out of counting you will not have that rhythm which we must count aloud. She knows that you have decided is necessary to everywill not enjoy playing the piano until thing that we do. And just here i you are able to do it well, and she where the tongue steps in to help. It ON THE NECESSITY OF COUNT- wishes to help you to use every means your hands and feet, and eyes and which will help you to play well, and ears are all busily engaged, each at its one of the greatest helps most cer- own task, then it is quite natural for the tongue to step in and perform its If you have ever tried to train the duty, which is, to distinctly say each If you have ever tried to train the duty, which is, to distinct yay, the children with whom you play to march so that they will look like a truly region where the contract of ment, you know that it is not an easy the time due to such a great big dignithing to do, and also that there is no fied note, and the little eighths will be Majorie Fleming used to make her the drum, and if they do not do this notes. It is really quite a game, obstream, friend, Sir Walter Scott, count
you just can't bear it; it makes you so
taining just the right amount of time. satisfaction in playing soldiers unless made to skip along in the quick and the different kinds of rhythm, and very amusing to see how the tongue will "boss" the notes which the eye picks slips by moving them as on a checkerup so carelessly, and marshal each one board until the letters appear in the in to proper time. You simply can't order "Verdi." No letter is to be re do this at first without the tongue, but. moved from the rectangle, but each of course, after you have done it a letter must be shifted by means of the play the piano, unless you play it right, great many times, the drill has been one vacant space until the right ar than it is to march with a hobble-de-so good that you can sit down and rangement is reached. Children will play two or three pages of notes in work over this puzzle for hours.

way that your teacher is so very par- M. F. Addison Porter tells little ticular about, and feel like saying children to count aloud in this way: things, and pounding the piano when "Speak each count distinctly (staccato), does not come right, never mind, well forward, using the tip of the just keep right on, same as Napoleon tongue and the lips, and natural speakdid. The practice period cannot last ing voice, entirely independent of the always, you know, and soon you will playing." And he adds, "Counting get cooled off, and father will come aloud, if correctly done, is of the home, and mother will tell him how greatest value to pupils. It helps them long you practiced, and that you to get a clear idea of the rhythm; it counted so loud that she could hear develops independence of thought and you quite at the other end of the is one of the best means for concentration.

#### COMPOSER'S NAME CONTEST.

So very great has been the response to the "Composer's Name" contest that we have thought it best to defer decision for still another month in order that there may be no mistake or misunderstanding regarding the names. We must confess that we are amazed to find that so many names could be formed from the line "THE ETUDE should be in every musical home." quicker their tongues will go clipperThe contest closed on June 1st and clap. This proves that while counting no lists received after that date will be counted except those mailed on June 1st. As this issue had gone to before June tst it was impossible to make a just decision as to who should receive the Riemann dictionary offered.

amount of research this contest occasioned. Several lists make it evident that those who prepared them had gone At the piano, as your teacher has back through the issues of THE ETUDE

#### A VERDI PUZZLE.

Here is a very good idea for a musical puzzle with which teachers can provide mid-summer amusement for their

Draw a rectangle six inches wide and four inches deep and divide this into sections two inches square. Num-

1	2	3
4	5	6

"R;" on the fourth, "D" and on the fifth,

The object now is to rearrange these

## **PUBLISHERS** NOTES

School of Technic We have been been used or retained before the new Isidor Philipp.

Conservatory, and this work is the the piano. We believe that this will be be paid promptly. an epoch-making work, as it contains all the ideas that have been developed timirs. It will be an up-to-date There is no form of technic that has not been covered and treated in an exditions) arrange to keep this for hanstive way. We expect to have the work in print for the fall teaching—a sungerfailed enhances ignorable ways. most excellent time for teachers to take up with a new work of this kind. Owing to the completeness and thorough- gladly sent on request. 200 pages of ordinary music size and will retail for at least \$2.00. Our special offer to those who wish to order package of music you return.

tinued on special offer

during the current month. We predict While it is easy of preparation and production it is nevertheless brilliant and represents the composer at his best, Several of the numbers are veritable able for performance at any season of names of all notes, also gives the relaable for performance at any seasons tive time value or an increasing the year. Opportunity is given for arkey signatures. This chart is gotten up

First Velocity This volume will be

For introductory purposes during the postpaid, if cash accompanies the order.

Chronology of We have in the nology of musical events from their date ann mace not on the thorough work are as anomain in reading but it is valuable as a reference.

The little work will be published some articles have been revised, extended.

The special introductory price of this Early establishment will class a special introductory price of this Early establishment will class a special introductory price of this Early establishment will class a special introductory price of this Early establishment will class a special introductory price of this Early establishment will class a special introductory price of this Early establishment will class a special introductory price of this Early establishment will class a special introductory price of this end of the special introductory price of the time during this month and the cost is and brought down to date; new articles volume is 20c, postpaid, if cash ac- Closing, 5 o'clock during the accordingly small. We offer our conv. exceedingly small. We offer one copy have been added, and the scope of the companies the order. dictionary extended by the inclusion of

Reinecke- This important new work intended to parallel senumants summer sepressition, it sail place me most terial especially for this book. We are these teachers we are grounded to parallel senumants and the modern such as the sum of the sum

of Accounts. "Publishers' Notes" of the June issue of The Etude, garding a blank form of program that June issue of The Etuer, garding a blank form of program that and also by directions that were encounted for small recitals or contact closed with the June 1st statements to certs has been welcomed by a great Rogers' Graded March 1979.

We have them now Organ. This work has all the program that the program that the program is the program is the program that the program is the program is the program that the program is the closed with the June 1st statements to certs has been welcomed of second material for the particles and our patrons, we expect at least one many teachers. We have them now Organ. This work has passed through the particles of th all our patrons, we expect at least one many teachers. We state the state of the st year. That is, we expect the return of simply trains form all numbed "On Sale" music at the end taining four pages. On the first page work over published, being superturia of the teaching season June and July. is printed and payment for the music that has

THE ETUDE

CONCERT

given by

RECITAL

by the pupils of

of them to anyone who wishes to ex-

now about ready, but

fortunate in pro-Immediately upon receipt of the recuring from one of the foremost techmemorandum of credit showing value work. Isidor Philipp stands at the head of the music returned will be sent to the work. Isidor Pullipp stands at the head of instructors of the paper is of the very best and to instructors of the paper is of the very best and amount will be deducted from the total the outside cover is tasty and ornaof the account and statements sent mental. The inside two pages are left showing balance due us, which should for the program. These programs may

be either printed or written. It is There is but one exception we make lithographed in color on the very finest to the one settlement, and that is-if your present selection was sent dur-5½ x 6½ inches. There is also a small ing the season just closed (that is since card of the announcement of The Iune, 1907), and is of such a nature as ETUDE on the fourth page. The price Complete school in every respect.

There is no furm of technic that has to be of value to you during the next of these programs is foc per hundred transportation charges two ways. furnish these blank designs and shall be very much pleased to send a sample

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THE May Festival in Springfield, Massa-chusetta, was both a financial and artistic success. The festival orchestra was con-ducted by Emil Molenhauer. The soloists were Harold Bauer. Mae. Hildegard Huss and Dr. Franklin Lawon and others,

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mever staged), several concertos and many marginal productions and the several conduct the orchestral performance dispersions of the several production of the several product

THE Philharmonic Society, of Dayton, Ohio, under the directorship of W. L. Blumenschein, recently gave a highly successful performance of Haydn'a "Creation."

ful performance of Haydria "Creation."

Ar the May Festival, recently given in Doluth under the direction of Horace W. Reyner, the Duluth Oracioto Society and the Reyner, the Duluth Oracioto Society and the Grand Control of the West and the Control of the World." Griega "Olat Trygrasson." and several of the important or-testral works of Wagner, Beethoven, Schulert, etc. The featigal is reported to have been very successful.

val is reported to bave been very buccession.

The Beloit College Musical Association, under the direction of Ahram Ray Tyler, gave a May Festival at while, arong other important numbers. Haydris "Creation" and itza Lehmann's "The Golden Threshold" were successfully rendered. THE Minneapolis School of Music recently gave a very successful recital of the compositions of Edward MacDowell.

A UNIVERSITY Summer School of Music will be conducted at the New York University under the direction of Mr. Thomas Tapper. This will also be the summer session of the New York Institute of Musical Art.

HOW TOUS it is rumored that a new symphony orchestra is to be established in New York.

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RICHARD STRAUSS is to follow Fellx Weingartner as conductor of the symphony concerts at the Koenigliche Kappeile, in Berlin, This is a much-sought position in

A SCHUBERT Festival was recently given in Lille, France. The conductor was Pierre Montenx, and the feading soloist was Marie Brems.

"MASAH BUTTERITY." Puccinl's fumous "MASAH BUTTERITY." Puccinl's fumous at its initial performance at the Royal Opera House in Wieslanden. This opera seems to house in Wieslanden. This opera seems to have a seem of the seems o

It is announced that Siegfried Wsgner, son of Richard Wagner, will four America next season with a view to popularising his and other less known compositions. He will, it is said, he accompanied by his mother. Young Wagner has been one of the conductors of the Bayreuth festivals for years.

ductors of the Bayesub festivals for years.

RYGIAND STRAINS IS still being criticales of the concept of the co

WHILE in the Bach Museum, in Elscnach, recently, Maestro Perosl, the conductor of the Sistine Chapel at St. Peters, in Rome, wrote, in the registry book, "To the Great Master, from his poor disciple, Laurentius Perosl."

JEAN LOUIS NICODE'S "Glorin-Sinfonie" was performed under the composer's direction, and with marked auccess, at Chemnitz.

A SCHURGET FESTIVAL, held at Lillie on April 12 and 13, formed the close of the Committee o

The school of music in Kohlent termany, has just celebrative to the control of th

First years have elapsed since the death of J. B. Cramer, which occurred into the control of J. B. Cramer, which occurred into the control of J. B. Cramer, was exceedingly popular as a composer, but money credit of the control of t

A MONUMENT to Johann Strauss will be receted in Viena.

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A MONUMENT to the memory of Ludwl Spohr, the famous violinist and composer, i to be erected in Braunschweig.

GUSTAV MAHLEA has written his seventh sympiony. It will shortly have a performance in Vienna,

THE American singer, Mary Garden, has just made another great success in Brussels in Dehussy's "Pelicas and Melisande."

"Hupplytts et Aaicis," an opera by the famous French componer Jean Phillippe itameau, will be revived at the Parls Grand Opera this year. It was first given in 1733.

A Pasisian musical paper (Musica) recently held a contest for tenors. The prize was \$200 and free musical instruction to three years. The successful contestant was Charles Flandry, a waiter in a resisurant in little city of Southern France.

JAQUES BLUMENTHAL, the well-known com-poser of songs and pinno pieces, died in Cheisea, London, on May 17th last.

ROSENTIMAL has been giving concerts re-cently in Paris and in Vienna with great success.

Paor. Gustav F. Kogel has recently conducted the famous Concertgebouw Geseli schaft in Amsterdam. He was received with great enthusiasm.

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Dettie Jick, Griege; St. Francis of Assalsd Jaul 12, Jaul

Pupils of Frederic La Pierre.

Minuel from Symphony in E. flat (4 hds),
Mozart I. Bryshon Symphony in E. flat (4 hds),
Mozart G. Bryshon Symphony in E. Sanidag;
Soanish
Boale (4 hds), Engelmann; Celestial Harmonles, Lindsay; In the Old Cathedral, In Maytime (Concert Waltz), La Pierre; Ballad of
a Summer Day, Kellogs;

Popils of F. A. Williams.
The Two Larks, lesscheliky; Alla Marcla.
J. H. Ropers; Allegretto from Symphony No.
20, Haydn; Romance Screaade, Wilson U.
21, Haydn; Romance Screaade, Wilson U.
22, Haydn; Lichner; On Lade Chautaquou,
F. A. Williams; Valse Op. 70, Chopin; Spinning Song, Mendelssohn; Romon Capriceloso,
Mendelssohn; Witcher' Dance, MacDowell;
Orando Marche de Concert. Wolienhaupt.

Belliant (8 hds.), Monkowski.

Pepils of Mis Wheaton.
Overture Tancredi (4 hds.), Rossini; Genns.
Overture Tancredi (4 hds.), Rossini; Genns.
Overture Tancredi (5 hds.), Rossini; Genns.
Overl Rechter; Dance No. 6, 4 hds.), Monkowski; Japanese Dance (6 hds.), E. T.
Little Flayers (4 hds.), Mayath; St. 4-hans March (6 hds.), Rossewig; Song of the
Misser over the Misser of the Mis

(\* nois), Taninerg.

\*\*Pupils of Mis Zerrie J. Roff.\*\*

Menuet L. Beccherial; Amaryilla, Air. Louis

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of F. Handel; Gavette, J. H. Content

in A. F. D. Farndies; Romanne, W. A. Mozart;

olavite, G. F. Handel; Corrente, G. Martin; Menuet, B. Handel; Corrente, G. Menuet, J. R. Lull; Catovite, J. S. Back;

Gigne, J. S. Back; Bouree, J. S. Back; SonHandel; L. Raphill; Air with Varie, G. F.

Gavotte, C. W. Giuck; My Heart Ever Paith
fol, J. S. Back;

Pupila of Miss Kathoriae Lichlein, Melodie, Kohler; Air Allemand, Kohler; Air Allemand, Kohler; Soureair of the First Ball, Streabbog: Soldier Joy (6 hols); Sweet Kiss Poika, Kinkel; Own, Lany-Samper, Austria Lowell; Thine Own, Lany-Samper, Carlon My Hand, (vocat), Briggs; Lustspiel (4 hols My Hand), Carlon, Hand (vocat), Briggs; Lustspiel (4 hols My Hand), Carlon, Hand (vocat), Hand

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continually used as in coffee "Our eleven-year-old boy ha digestion from birth, and) craved, and was given coffe we changed to Postum he like we gave him all he wanted been restored to health by Post still likes it.

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IN LIFE Some of the most unusual musical

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ments.

2. The symphony orchestra of today the arbitrary limit of his ambition and vary in the number of their members. Some others as high a row as fir, members, of the symphony or the symp

and see commonly accepted fingering of the same of the fourth finger in the right and slways the fourth of the first and six of the left page of the second degree in the key of F fourth degree of the scale in the keys of B fourth degree of the scale in the keys of B fourth degree of the scale in the keys of B fourth degree of the scale in the keys of B fourth degree of the scale. The fourth finger comes only once fourth finger, and, if you know where the proper place for the other hands of the proper place for the other finger.

REVIEW OF NEW PUBLICA-TIONS.

The Prima Donna, by F. Marion Craw-

and London. The book is a sequel to teachers of reputation. "Fair Margaret," and deals with the life "The school museum at Breslau has pass many a pleasant summer day.

MUSICAL DEVELOPMENT LATE

accomplishments of the masters have been made late in life. Wagner, Verdi, Bach, Handel, Haydn and even Bccthoven did much of their best work at Fam advice upon musical subjects by exgreined specialists. If there is anything
on want to know place your question in the
ands of some acknowledged expert for reply,
free question is one or special interest. Or
the question is one or special interest.
Or while the property of the pr the time when unambitious men settle rear required, cannot attempt to give mater of youth have not been accomplished and the proposition, as and information is of special compositions, as such information is of special rather than analyze your greatest asset, "your extensive the purpose of the proposition of the proposers to allow as perfectly and start afresh. There is defined infinitions of the performer," and start afresh. There is decided illustrations of the performer, and start afresh. There is decided illustrations of the performer, and the performer of past failures and remember that

Mes. B. L. G.—Dots are used in preference to tled notes for economy of space, consultance, and the preference to tled notes for economy of space, consultance, and legith note entered the preference to the notes for economy of space, consultance and the preference to the notes for economy of space, consultance to the notes of the preference that the properties of the preference the second and third note of the second triplet. See Mr. Law's excellent the second and third note of the second triplet. See Mr. Law's excellent the second and third note of the second triplet. See Mr. Law's excellent the second triplet. See Mr. Law's excellent the second triplet of the second triplet. See Mr. Law's excellent the second triplet of the second triplet. See Mr. Law's excellent the second triplet. See Mr. A. N. Dorlands, appeared in the second triplet. See Mr. A. N. Dorlands, appeared in the second triplet. See Mr. A. N. Dorlands, appeared in the second triplet. See Mr. A. N. Dorlands, appeared the second triplet. See Mr. A. N. Dorlands, appeared in the second triplet. See Mr. A. N. Dorlands, appeared the s temporaries. Truly, 'the life history apart from the beaten path.' Such are Wilson College 8. 9. 8.—1. Haydn is commonly enlited the father of the ordering because of the beauty father the many innovations he made which in their beauty for radical changes and improve "No strong man will accept sixty as

Sensequings.—The sign "que" or "itterdance and a miscate that the street in the measure of the street in the measure of the street in the measure of the street of the str the commonly accepted fingering of the has undertaken the promotion of the scales, the fourth finger in the right use of the postal card in the schools use of the postal card in the schools The American Consul at Magdeburg writes:

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of an opera singer. The opening chapter undertaken to form a collection of these is exceedingly novel and claims the attention at once. English artistic and quested the various publishers to foraristocratic society is delineated only as ward them samples of their output, that a writer of Mr. Crawford's international it may be determined to what extent experience and deft literary skill can do they may be used for purposes of Dere is little that would be of direct instruction. Further, two teachers in discussions that we would be of direct instruction. Further, two teachers in the state of the state sducational value to the ambitious stu- Leipzig have established a central dent, but it is withal a fascinating story bureau for meritorious post-cards of all and one with which a music lover may sorts intended for purposes of instruction, collection and travel."

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#### THE MUSICIAN'S SUMMER.

BY CARL W. GRIMM.

THERE should be a time for all things, a time to work and a time to rest. We must rest in order to be able to work well. Therefore every day ought to have certain hours devoted to leisure or a change of occupation. But it seems that the strenuous life of to-day requires of many teachers and students that they do all their work in one part of the year and their resting at another, this latter time being considered the vacation or recuperating time. Especially is this the casc with those who live in the large cities. What a delight to leave those noisy streets and rush out into the country to commune with Nature! After having been forced to stay for some time in a great city, every human being longs for the mountains, forests, lakes, rivers or streams. And how refreshing are such trips to the mind and body! Solitude is then often the best society, and after such retirement one returns strengthened for new work. Those who live in small towns and have the advantages of beautiful country near at hand often feel the reverse and desire to spend their vacation time in the large cities; such a change is very beneficial, because it tends to enlarge the mind, at the same time affording them relaxation from their accustomed labor. Towns possess human interest and historical associations and are often beautiful too. Their museums of arts and sciences are highly interesting and instructive. The vacation time is the best time for retro-

cheer you up. During vacation time you

jects than music, for example, the great

spection and for laying out plans for the came apparent that the mystic man coming season and preparing for same. Many famous performers and singers ing of the myriads of bell-like tinking prepare their repertory in vacation when they live in the country. If you have an aim in view to succeed in art you will heard after dark was unquestional not wait for comfortable weather. If

conventions in order to meet fellowteachers and exchange views and experiences with them. It will not do for a teacher to become isolated; it is apt to make him narrow-minded and an old fogy. Intercourse with other teachers supernatural power within the most will undoubtedly show you better ways ain.—The Music World. of solving vexing problems and help to

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works of history, biography or literature. No chemist's analysis of Graphy-Young teachers may find it a restful can begin to show the real value change to go to some summer school and the food—the practical value as store improve themselves during the vacation by personal experience.

It is a food that is perfectly balance time. Idling is not resting. There can be no enjoyment where indolence begins a supplies the needed elements of br purposeless to-day and looks forward to and nerves in all stages of life from a planless to-morrow. We ought to flee infant, through the strenuous time from doing nothing. Advanced pupils active middle life, and is a comfort

who work hard during the season feel the necessity for a vacation as much as the "For two years I have used 60". teacher, and to such students the same Nuts with milk and a little cream advice how to spend the summer vacation breakfast. I am comfortably has

can be given as to teachers. Serious pu- for my dinner at noon. "I use little meat, plenty of vegetal pils, who by their school studies are prevented from devoting as much time to and fruit, in season, for the noon music as they desire, often give more time and if tired at tea time, take Grape

to it during vacation. They increase the alone and feel perfectly nourished number of lessons and practice in the early "Nerve and brain power, and net "Nerve number of lessons and practice in the early morning hours, really the finest and most are much improved since using refreshing of the whole year. If your Nuts. I am over sixty and weight teacher is going to be absent let him outline your work. When very young pupils had improved, are now using

stay at home during the summer it is Nuts.

never profitable to let them neglect their

"My son, who is a traveling of breakfast but of the profit of the pr music practice entirely. They forget so eats nothing for breakfast but in much and it required. much and it requires so much weeding Nuts and a glass of milk. out of bad habits afterwards that it is over 70, seems fully nourit better to have them continue their lessons. Grape-Nuts and cream." Thether

An hour's practice in the early morning. Reason."

San bour's practice in the early morning. Reason."

Source, when they have the whole day for Creek, Mich. Read "The Rosl Paly. And music study will not seem so

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hard to them as when their music lessons

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Ever read the above letter? and school studies begin together after a one appears from time to time. In playing the fingers how the fingers have a genuine, true, and full of her and full playing the fingers have to be kept in interest.

what they have acquired. A teacher w has been housed too much in his stee STACCATO AND LEGATO. during the music season will work all Humor, Wit and Anecdote.

viol family.

giatino.

better after a change of occupation ing the summer. But he ought to be leisure hours even in his busy sesse because only alternate work and res be endure. "Life is not only for work:

continual practice in order not to union

#### for one's self and one's friends." Q. What is French pitch?

A MUSICAL MOUNTAIN. Few people to-day, beyond the cir. of old-time prospectors, know and about the musical mountain of the Truckee mining district in Nevada, is situated on the Truckee River, to Pyramid Lake, and was discovered 1867 by a party of prospectors,

The mines in that vicinity creamuch excitement at the time, and quest for gold led these explorers the foot of the mountain, where the pitched their tents. Every evening little after dusk, when all was still the would hear proceeding from the h mountain soft, mysterious strains, the tinkling of tiny silver bells, the seemed to make the whole atmospher quiver as they floated over the can and were wafted far away until loss the distance, only to be followed by fresh gust of sweet tones.

It was at length ascertained by a vestigators that the face of the mo tain was covered with thin flake hard, crystalline rock. There were mense beds of these flakes, and it was produced by the uniting and bles caused by the huge drifts of s debris that continually glided, glace like, down the steep slope. That it vo

you possibly can, attend music teachers' owing to the peaceful quiet of the hor Notwithstanding this rational so tion of the mystery, the Indians, indeed many of the white campers, tinue to believe that the magic cont of sweet sounds proceeded from som

## can make it a point to study other sub- Grape-Nuts a Perfectly Balanced Pot

No chemist's analysis of Grape-Ne selection you played just now?"
"That, madame," he answered, glar-

ing at her, "was an improvisation." Chicago Tribune.

n Chicago who, in company with her oung nephew, was attending a mucal entertainment.

when the "Wedding March" of Mendelssohn was begun he began to evince

That sounds familiar," he said. "I'm strong on these classical pieces, "Fin that's a good one. What is it?"

And did he play well?"

two girls actually climbed onto manager.

back of his carriage!"

"Last ni

meant when they said he quite carried his audience away."—M. A. P. occur again."—Washington Herald.

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Some Funny Answers.

The result of an examination in for the first time.

"And what did you think of it?" musical knowledge in a well-known asked her mother.

Q. What is French pitch?

Ans. Händel and Bach had a cersular pitch of their own, and each comulain pitch of their own, and each comulain pitch of the awas has had a pitch

"Tause there wasn't any monkey

origin of the violin. Ans. Jan Kubelik and Leo Schulz Have you secur Miss Vera Stout.

are two well-known performers of the "Oh! come now," he protested; "you're not so heavy as all that."— Ans. Symphonies are small kettle-drums. They look like a cauldron, and

are covered with leather.

Ans. The piccolo is used in drinking revels to imitate whistling wind. The oboe makes shepherd calls and yodelling.

Ans. Wagner wrote the Circle of of the Niebelungen Ring.

Ans. There are 98 instruments in

must be able to play every instrument in the orchestra. He must work his way up through the second violins to pieces. the first violins, then to concert mas-abominate long programs."

Ans. It means a period of mystery and delight, where I float in realms of clouds and dreams .- E. L. Wynn.

"Professor," said Mrs. Gaswell to "Vas dot my song?" replied the prothe distinguished musician who had been engaged a still to "Essor. "I did not know him."—Titbeen engaged a still to "Titbeen engaged at a high price to enter- Bits. tain her guests, "what was that lovely

Ah, yes, I remember now. I knew playin' fer in here?

Walter Damrosch tells of a matron from me!-Town and Country.

The selections were apparently en-

"That." gravely explained the mafron, "is the 'Maiden's Prayer."larper's Weekly.

Well my dear chap, he was simply the musical comedy. mmense. As he drove away from the

Little Edith had just been to church

"I didn't like the organ very well,"

poser down the ages has had a pitch "Taus with it."

The Catholic Standard and Times.

One of the leading tenors in Moscow was called upon to sing an opera in Ans. The kinds of things done by a which one note was much too high for violin are pizzicato, legato and appo- him, but he got a man in the orchestra to come in just at the right time and supply the note. In exchange the tenor was to take him to supper. The plan answered well, the applause was loud, but the tenor forgot all about the sup-per. Next time he sang the opera he went to the front of the stage, put his hand on his heart, and opened his mouth as wide as he could. His dis-comfiture was great when the expectant hush was broken by a voice from the Boston Symphony Orchestra, in-cluding the librarian. divide the orchestra saying, "Where's my sup-per?"—Dundee Advertiser.

Ans. The conductor of an orchestra Mrs. Ayr: "Are you going to hear the sable to play every instrument."

Mrs. Ayr: "Are you going to hear Herr Brunnmer's famous Berlin orchestra next Thursday? Seventy-five

Mrs. Mode: "No, I was going; but I

Q. What it means to hear a great Met with in the drawing roots, at an entertaintain German professor is an entertaintain G ing old gentleman. To him, recently, a lady said, when one of his compositions had just been rendered by one of the guests, "How did you like the ren-

Hiram (in New York restaurant, as orchestra starts): Fer the land's sake. Now, what d'you s'pose that band is

n was an old favorite, but I couldn't Mandy (sarcastically): My, ain't we think of the name of it, to save me."—
green! Hiram Hubble, you keep right on eatin', an' when the leader uv the outfit passes his hat around, don't you give him a darn penny, er you'll hear

> The bill collector turned away. And asked, with an angry snort "Why is it that, though Art is long, This artist is always short?" -Chicago Tribune.

"I went to hear 'Il Trovatore' last

"Oh, shucks! Man, the hand organs have been playing them tunes for years. I recognized 'em all."-Washington Herald.

"Now, here," said the proprietor of "What is it?" inquired the stage

"Last night you gave the last act suppose that's what the papers first. Probably nobody noticed it, but

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## Ideas for Music Club Workers

twelve, consequently cannot do much in

scribed to the local settlement work and

ILLUSTRATED BY GAMES

can be directed toward educational pur-

poses much good may be accomplished. Watch the delight with which a kitten

instinctively chases a ball and you will

have an animal symbol of the force of

play. A recent recital, given by a Mass

achusetts ETUDE reader, was made inter-

esting by illustrated numbers which we

are sure the little tots must have appre-

ciated very much. Teachers may readily

invent little games to illustrate pieces, and

we are sure that they will be accordingly

Her description of her games follows:

thinking it may be of some interest to

and found it very interesting, and have

benefited by it in many ways. Many of

the numbers on the program were taken

rom THE ETUDE. I don't suppose this

program varies in form from the ordi-

nary recital, other than the illustrated

Bridge,' hy Paul Lawson, was played by

a little girl, and about twelve little girls

played the game on the stage at the same

"The second illustrated number, 'The Gingerbread Dolls,' by Karl Kleber, was

done in the same way; eight little girls, dressed in brown cambric costumes,

marched forming several figures,

"The first number illustrated, 'London

in giving hints to teachers.

am sending you a copy of a program,

I have had THE ETUDE for some years

repaid for their pains.

morial afternoon.

The little club has also sub-

By MRS. JOHN A. OLIVER (Press Secretary National Federation of Music Clubs)

Necke, we had several boys and girls in Dutch costumes and a Dutch mill. "'The Village Gossips,' by Georges Bull, represented an afternoon tea party, the girls gossiping to their hearts' con-THE St. Cecelia Society of Grand tent.

The St. Cecelia Society of Grand tent.

"Jack O' Lantern,' by Krogman, the "Jack O' Lantern," by Krogman, the "Jack Island, Nebraska, followed a recent inter-

esting concert with a beautiful entertain- children all marched with lighted lanterns ment and celebration of Presidents' Day, the lights in the hall being turned off.

"'The Gnome King,' by Karl Kleber,

was given by six boys dressed in gray costumes, the girl being dressed as a

witch. "The Mill at Sans Souci," by H.

which occurs on March 10th. Local "'In the Indian Camp,' by C. W. Cadcharacters represented members of the man, we carried out the idea of a camp International Federation of Musical as far as possible, the boys and girls Clubs, and the location was supposed to being dressed as Indians, and just at the he Boston, where the convention was last of the music the braves gave a warbeing held. Characters represented were whoop and danced around the camp fire.

being field. Characters represented whosp and delisted by Wilson G. Smith, Miss Spearmint, Josiah Quincy, Mayor of Boston (welcoming the guests), Mrs. Ewel of California, Lady Evelyn Murphy bell, and gave a tableau representing Mil-Ryan from Ireland, Miss Brown of Phila-let's painting 'The Angelus.'

delphia, Miss Cho Cho San of Japan, and "'Hail Columbia' was given as a duet Miss Yellski Shriekofftheroof of Russia. for violin and piano, the boy (violin) Altogether the program was one which being dressed as Uncle Sam, and the girl gave cause for great merriment and was (piano) dressed as Liberty.

thoroughly enjoyed by every one present. "The last was the 'Star Spangled Banner,' the children marched in their various In a report from Colorado there are costumes with flags, at the last forming five clubs reported as doing great work a square with Liberty and Uncle Sam in in the way of bringing artists, training the centre. As they sang the last strain choruses, doing concert work and special of the 'Star Spangled Banner' gave three small club, the Monday Musical, at "All the numbers on the program were Pueblo, Colo., whose membership is only given in costume, representing as nearly

as possible the title of the piece." the bringing of expensive artists, but the thropic work needed by the little band, "THE artist is the child in the fable, and for the past year has, by combined every one of whose tears was a pearl. efforts with other local clubs, made it Ah! the world, that cruel stepmother possible for the children in two very large beats the poor child the harder to make

and very poor families to attend school him shed more tears."-Heine, "MAKE once more the sacrifice of all to the Federation Loan Fund for self-

supporting girls. In the near future this THE enthusiastic applause of the pubenergetic club will give a MacDowell me- lic is naturally the aim of the musician; but true strength and reward he finds only in the applause of those who thoroughly understand and feel with him .-A CHILDREN'S CLUB PROGRAM C. M. von Weber.

Music alone has the inherent power THE teacher is always obliged to renember that the child instinct for play of interpreting transcendent affections with absolute truth. In power of exalways most pronounced in healthy pression it leaves the sister arts far bechildren. Children do not like the formal. hind it .- Franz except when they are imitating their elders. They love a frolic, and if play

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A MUCH-ABUSED TITLE.

suspicious." Fortunately it was this

respected and capable musicians were

given the title "Professor" by admir-

distinction whatever except in the

cases of musicians who hold profes-

mother said, the other day: 'She has

had two teachers and two Professors.'

What the fond parent meant to say

was that two women and two men had

attempted to teach music to her little

girl. The flaming advertisements of a

summer resort announce that 'Profes-

ions.' The 'Professor' in this case is

ikely to be a thick-headed man who

the fire to inflate his cheap contrivance

with hot air and smoke. 'Professor

linghislegsky' is announced to give a

hat kind. He is an unusual specimen

services rendered, or even to sign his

ame to receipt for pay. 'Professor

irsoft' glories in having his name

self-assumed title in gold letters

the door of his 'tonsorial parlor.'

may have sufficient skill in his

iness to lather and shave decently

administer an egg shampoo with

erity. But his use of the title is

ridiculous as would be that of

of Divinity. Dancing masters

enough to make out his bill for

ows little or nothing of aeronautic

beyond what is required to build

- will give daily balloon ascen-

Home Journal states:

sorships in universities. Most of these

has been more abused than the term themselves 'Professors.' even mixers of various drinks style "Professor." Originally intended as a "The title is no more ridiculous and mark of distinction, it has fallen into improper in these cases than it is in such bad repute that a gentleman who connection with teachers in intermeheld a professorship in a great uni- diate and even high schools. In most versity, and was entitled to the dis- cases, the superintendent of schools in tinction the term is supposed to con- a country town is called Professorvey, recently said: "Call me anything and very rarely does he resent this improper use of the title. It is noted that in our colleges and universities the title but 'Professor.' When strangers hear that word they immediately become of Professor is giving way gradually to that of Doctor, since most of the gentleman's good fortune to receive Professors have honorary degrees the position of Dean. No one has yet "But Professor is a good, old honorreferred to a bootblack or pugilist as able title. It has its proper place and "Dean." Some years ago many highly its proper use. It belongs to the head of a department in a great educational institution and not to a horse trainer,

> EGOTISM IN MUSIC. THERE is far too much musical study

term "Professor" should read Haw- former begins to think of his own conthorne's "The Great Holocaust," and dition or appearance art begins to die laugh the ridiculous title out of their -in so far as he is concerned. When ystem. A writer in The National attention is concentrated on self it can not be given to the art. One must lose "Many highly honorable words in himself in his art or art is lost to him. the English language are perverted Those who have been absorbed by and degraded by improper use. Per-their music are the ones who have haps no word is treated in this way made success. Imagine Bach thinking, more frequently or incorrectly than the "What will posterity say of me?" title of Professor. Properly speaking, Beethoven, "I wonder what the audiit applies to the man or woman who, ence will say as to my appearance? as the result of profound scholarship Art lives by love-the love of its dev and marked success in teaching, oc- otees-and it forsakes whoever is halfcupies an honored place at the head of hearted in its worship. The student some department in a college or uni- must be brought to the point of studyrersity. As commonly, and vulgarly, ing music for its own sake, not that applied, it is placed before the name he may make a public appearance of the cheapest class of alleged music and win applause. In the latter case teachers, of the rankest fakirs in his art is spurious. Selfishness brings 'hypnotism' and kindred callings, and its repayment in music as it does in often of the 'Smart Alec' hairdresser, other matters and other walks of life "Speaking of the musical studies of and stints and starves the nature that her daughter of eleven years of age, a houses it .- W. Francis Gates.

> REGINALD DE KOVEN UPON NIGHT WORK.

best in the late hours," he said, at length, "and 'The Algerian' was written entirely between twelve at night and four in the morning. It was quiet then and no one disturbed me. But I found that working during those hours meant the outlay of a great amount of vitality, so now nearly all my work is done in the early hours of the day, when I get up fresh. And up here, so far above the street, there is little noise.

ght-wire exhibition over the main freet of a country town in connection "Most of my composing has been with a corn carnival or something of done with a setting of words. I am apt to learn them by heart, and somehis 'profession' if he is able to write times when I'm stuck and go to bed, I awaken with matters all straightened out. The subconscious brain gets in its work during sleep and has everything ready for business in the morning.

"Everything I write represents to me some pictorial thought—some mental scene. That is, I make mentally a pic-High-Grade Upright PIANOS ture which I strive to translate, as it were, into music. It may be a snowfall or a shower, or a landscape; at any rate I am ever trying to make my music mean something as I write it."- LYON & HEALY, 29 Adams St., Chicago Musical America.

teachers of penmanship whose writing No word in the English language is much better than their spelling, and

ing friends, but now the title earries no a slugger or a bootblack."

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